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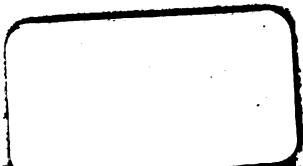
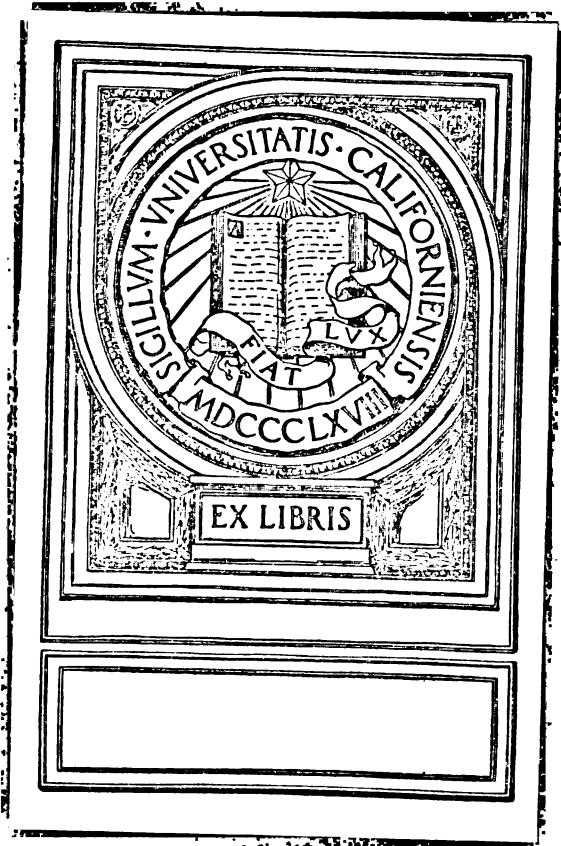
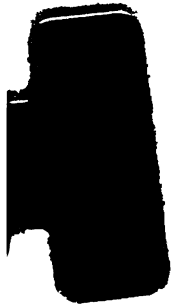
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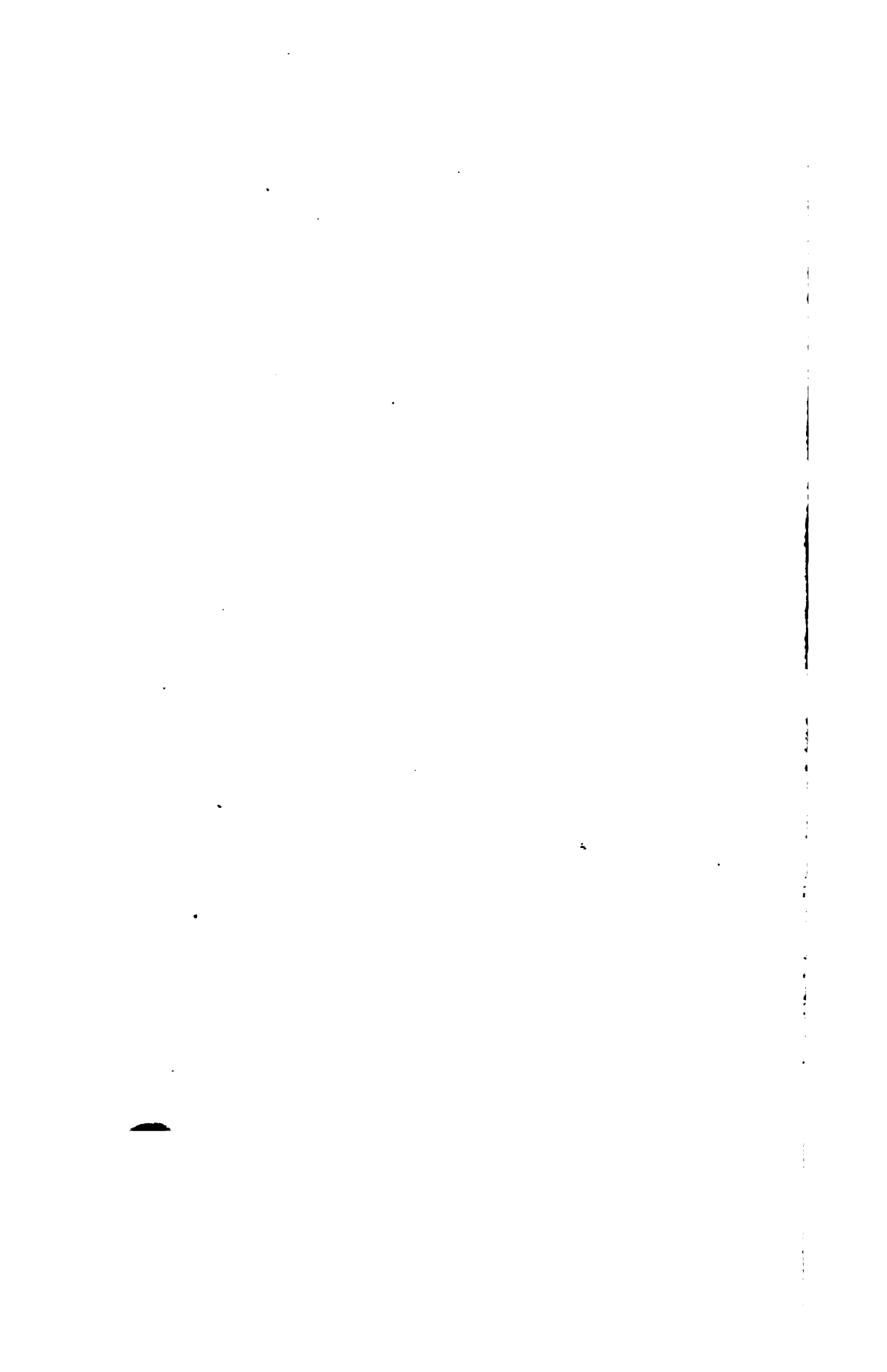
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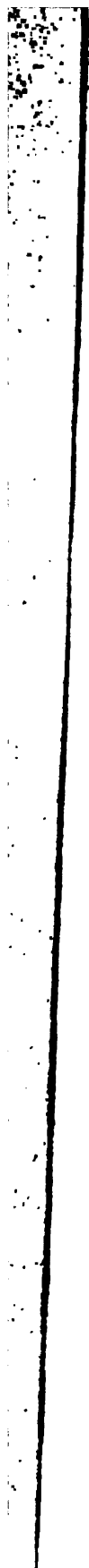
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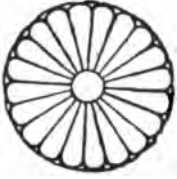
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Kawase

HIS EXCELLENCY
THE VISCOUNT M. KAWASÉ,
His Imperial Japanese Majesty's
Envoy Extraordinary and Minister Plenipotentiary,
First President of the Japan Society.

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TRANSACTIONS
AND
PROCEEDINGS
OF
THE JAPAN SOCIETY,
LONDON.

VOLUME I.

THE FIRST SESSION, 1892.

TRANSACTIONS: APRIL—JULY.

PROCEEDINGS: JANUARY—AUGUST.

LIST OF MEMBERS: DECEMBER.

APPENDIX: APRIL, 1893.

LONDON, 1893.

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TO THE
MEMBERS OF THE
ASSOCIATION

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NOTE.—The Orthography adopted in this volume for the transliteration of Japanese words into Roman character is that of Hepburn's Dictionary (the vowels as in Italian, the consonants as in English).

Where two names of a Japanese person are given, the name in BOLDER TYPE is the Family Name.

This Volume has been issued, *gratis*, to all Members enrolled or elected *before 1st January, 1893*.

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Bound in cloth boards	12s.
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PROSPECTUS.

THE Object of the Japan Society is the Encouragement of the Study of the Japanese Language, Literature, History and Folk-lore, of Japanese Art, Science and Industries, of the Social Life and Economic Condition of the Japanese People, past and present, and of all Japanese matters.

The Society consists of Members and Corresponding Members (the latter residing abroad).

The Subscription for Members is £1. 1s. per annum.

For Corresponding Members, 10s. 6d. per annum.

The Society holds Meetings at which Papers are read and Discussions take place on the subjects above indicated and other cognate matters interesting to those who have visited Japan, or who are concerned in that which relates to the Natural Products, Topography, Literature, Arts, Commerce, &c., of that Country. The Society, by the aid of its Members, arranges temporary Loan Exhibitions, illustrative of the Arts, Sciences, and Industries of Japan, ancient and modern.

Members are entitled to copies of the "Transactions and Proceedings" as published from time to time; also to free admission to the Loan Exhibitions, and may introduce Friends at Ordinary Meetings.

An Annual Dinner is held.

Members are invited to present to the Library books, pamphlets, periodicals, maps, pictures, prints, photographs, newspaper cuttings, &c., relating to Japan, and to assist, by donations or loan of objects, in forming a Collection of Specimens of Japanese Natural Products and of Japanese Art and Industries, Japanese Antiquities, &c.

Extract from Statutes, § 7 :—

“The Election of Members shall be vested in the Council.”

“Candidates for Membership may be proposed by any of the Officers or Members of Council, or by any two Ordinary Members. The names of the proposed Candidates shall be circulated with the Notice convening the Council Meeting.”

All communications and requests for Forms of Application for Membership, &c., should be addressed to

THE HON. SECRETARIES OF THE JAPAN SOCIETY,

20, HANOVER SQUARE,

LONDON, W.

IMPERIAL MESSAGE AND DONATION.

Japanese Legation, London,
1st November, 1892.

SIR,

I have the honour to acquaint you that the Emperor, my August Sovereign, having heard of the organization of the Japan Society in London, and having noted the meaning of its objects, as well as the records of its proceedings, has been most graciously pleased to command me to convey to the Society His Majesty's approbative greetings, coupled with the hope for its continued prosperity, and that I am further commanded to communicate to the Society His Majesty's pleasure to present it with the sum of One Hundred Guineas.

It affords me now much pleasure to transmit to you herewith enclosed a cheque for that amount.

I have the honour to be, Sir,

Your obedient Servant,

KAWASÉ.

To Professor WILLIAM ANDERSON, F.R.C.S., &c.,
Chairman of the Council of the Japan Society, London.

THE INAUGURAL MEETING
OF THE
FIRST SESSION.

APRIL 29TH, 1892.

*[Held in the Hall of the Society of Arts, John Street,
Adelphi, W.C.]*

The PRESIDENT, His Excellency the VISCOUNT M. KAWASÉ, Envoy Extraordinary and Minister Plenipotentiary of H.M. the Emperor of Japan, was received by the Officers and, the Members of Council present having been introduced to His Excellency, who was accompanied by the Viscountess and attended by the Staff of the Imperial Legation,

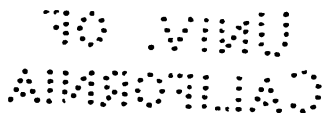
THE PRESIDENT took the Chair at 8.30 P.M., and delivered the

INAUGURAL ADDRESS.

LADIES AND GENTLEMEN,

IT is a great pleasure to me to meet you here this evening on the occasion of the Inaugural Meeting of the Japan Society, which was constituted on the 28th of January, 1892, and already consists of 190 members.

Before proceeding further, I must beg you to extend to me your indulgence, as I am neither accustomed to act as Chairman on such occasions in this country, nor do I possess sufficient



knowledge of the English language to be able to express myself as adequately as I could wish.

The object of this Society is, as you are well aware, to encourage the study of all matters and subjects connected with my country—such as its language, literature, history, art, science and industries, the social life and economic condition of its people, &c., not only in the present, but also in the past.

Such an institution involves in itself a novel departure, one, however, which, I am bold enough to prophecy, will not only prove instructive, but will exercise a highly beneficial influence on the relations of the two nations.

Japan is—not only geographically—the most Eastern of Eastern countries, but her isolation and her feudal system, which had lasted through centuries to within forty years of the present time, have evolved national characteristics essentially her own, differing, not only from those of Western, but even from those of other Eastern nations. The study of such a country on a basis so extensive as that proposed by our Society, is, evidently, a task of exceptional magnitude.

It is true, your cultivated residents and travellers have done much towards making your work clearer and your labour lighter, but still it is impossible for them to obtain full information on all points you desire to have elucidated.

It is, therefore, of the greatest advantage to have this association specially organised to supplement their efforts.

As regards my countrymen, I can assure you that your work will be highly appreciated by them. Their wish is for these things to be better known to the outer world and they will regard the Members of the Society as friends to themselves and to Japan. Your work will, therefore, soon cease to have a merely academic interest and will become one of the important factors in cultivating a closer touch with all that concerns my country.

Ladies and Gentlemen, I thank you for the attention you have given to my remarks and it remains for me to introduce to you one of my countrymen, Mr. Shidachi, whose address will prove interesting to you.

Mr. T. SHIDACHI, LL.B. (Tōkio), M.J.S., Secretary of the Bank of Japan, Tōkio, then read his Paper on “Ju-Jitsu, the Ancient Art of Self-Defence by Sleight of Body.”

(3)

Mr. Shidachi illustrated his lecture by practical demonstrations, with the assistance of Mr. DAIGORO GOH, *Hon. Secretary*.

Several modes of defeating an assailant were shown, the Lecturer repeatedly throwing Mr. Goh over his head, apparently with the greatest ease.

Methods of throttling by twisting the clothing round the neck and of restoring animation to the apparently suffocated were also practically demonstrated.

The various demonstrations were executed with such dexterity that neither the Lecturer nor Mr. Goh showed the slightest disorder in their clothing (evening dress) at the close of the exercises.

“JU-JITSU,”

THE ANCIENT ART OF SELF-DEFENCE BY SLEIGHT OF BODY.

BY T. SHIDACHI, LL.B. (TŌKIO), M.J.S.

I DESIRE it to be understood at once that I do not claim any originality concerning the subject upon which I am now going to speak for a short time. I cannot do better than try to recollect and reproduce what I have been taught about it from my early years. I hope I shall have an opportunity, as I proceed, to introduce to you the name of my teacher, a gentleman who has recently attained considerable renown in connection with a new system of *Ju-jitsu* and to whose ardent labours its revival and reconstruction are entirely attributable. Although you may have heard or seen something about *Ju-jitsu*, still I shall venture to assume that not much is known about it, because, so far as I know, no English book has ever been written upon the subject. I know some papers were printed some years ago by the Asiatic Society of Japan, but no books. So it is my intention to treat the subject as plainly and untechnically as I can. Firstly, I propose to give some historical account of the rise and progress of *Ju-jitsu*; secondly, to show the general forms and features into which it has been developed within the last ten years, with some practical demonstrations, and, lastly, I shall add a few stories relating to the famous old teachers of the Art.

Under the feudal system, several military arts flourished among the *Samurai* class of Japan, such as archery, fencing, the art of horsemanship and the art of using spears and other weapons. These arts are all more or less familiar to all European nations; they have been practised in the Western World with an excellence hardly inferior, although their forms and methods were not quite the same as in Japan. But I believe a peculiar knack of gaining

victory by yielding to the opponent's strength, upon which I am now going to speak, to be an art peculiar to Japan, no similar art having ever been known, or at least practised, in any European country.

I had once an opportunity of investigating the old military arts of Europe and of seeing if there were anything at all resembling the Japanese *Ju-jitsu*, but I could not find anything like it. Some might say that wrestling might be compared to *Ju-jitsu*, but the latter is really quite different; the former aims at victory by strength, while the other gains it by yielding to strength. The meaning of the word *Ju-jitsu* is, as is well known, "the Soft Art." It is really the Soft Art, and may be defined as the art of gaining victory by yielding to strength. I have adopted the expression "Sleight of Body," suggested to me by Mr. *Secretary Diósy*, as the title of my paper, as it appeared to me to convey this idea more readily than any other expression. *Ju-jitsu* is the name most commonly known in Japan for this art, but such names as *Yawara*, *Taijitsu*, *Hakuda*, *Kogusoku*, *Torite* and others are sometimes applied to similar arts.

Although the true origin of *Ju-jitsu* is not clear, although no fixed date can be ascertained as to its first existence, there is no doubt that it is a purely Japanese art and that it has not been derived from China at all, as some believe. It has been the popular belief, and even the deliberate statement of some, that a Chinese priest, named CHIN Genpin, brought the art of *Kempō*, or of "kicking and striking," to Japan and taught it to three *Rōnin*, named Fukuno, Isogai, and Miura, who, after making investigations themselves, founded three different schools of *Ju-jitsu* independently of each other. It is the fact that the said Chinese priest escaped from the troubles which occurred at the end of the Min Dynasty in China and came over to Japan about 1659 (2nd year of *Manji*), the year when that dynasty came to an end. CHIN Genpin flourished for some years in the province of Owari, where he wrote some poems, with a Japanese priest, and died in 1671 (11th year of *Kanbun*), in the same province. His tombstone was to be seen in the cemetery of Kenchūji at Nagoya. I am afraid this may have been destroyed by the recent great earthquake. It is not improbable that he had some knowledge of *Kempō* and gave a certain stimulus to the progress of Japanese *Ju-jitsu*. It is, however, utterly incredible that he first

introduced the art of *Ju-jitsu* into Japan, because the Chinese *Kempō*, which is said to have been brought over by him, is quite a different thing from Japanese *Ju-jitsu* and because some arts resembling *Ju-jitsu* can be traced back, in Japan, to before the time of CHIN Genpin. Moreover, it is very probable that as Chinese civilisation was then as highly esteemed as European civilisation is now, the origin of *Ju-jitsu* was attributed to China for the purpose of gaining popularity for the art. We can see similar instances in many other arts and institutions whose origin is ascribed to China, though they are thoroughly Japanese in rise and development.

I may here add that the books relating to the history of *Ju-jitsu* are very scarce and unreliable. Though there are many manuscripts belonging to the different schools of the art, they are kept secret by the teachers and only shown to specially advanced pupils, under an oath not to divulge their contents. They are not so valuable as they are supposed to be, for they are often contradictory and even ridiculous, still I may say that a close examination of them is very interesting and throws much light upon the history of the art.

As it is not in my power to enumerate all the different schools (*Riu*) of *Ju-jitsu*, I shall here mention only a few of those which are considered as pre-eminent. Of the hundred different schools which have come into existence, the oldest is the *Takenouchi-Riu*, said to have been originated by TAKENOUCHI Hisamori, a native of Sakushu, in the year 1532 (1st of *Tenbun*). Though this date is not very trustworthy and though this school taught *Kogusoku*, or the art of seizing, which is somewhat different from the pure art of *Ju-jitsu*, it is beyond doubt that it was founded some time before the arrival of CHIN Genpin and that it may be regarded as the primal school for the teaching of arts similar to *Ju-jitsu*.

Next comes a school called the *Kito-Riu*, originated by FUKUNO Shichiro-emon, a native of Tamba, about the middle of the seventeenth century (*Kanyei*). In close connection with this school is another called the *Jikishin-Riu*, whose founder was TERADA Kanemon, a native of Unshu, the contemporary of Fukuno. There is much controversy about the relations between these two men. Some manuscripts name Fukuno as the teacher of Terada, while other papers mention the latter as having instructed the former. Though I am far from deciding this point of controversy, I can

certainly assert that both Fukuno and Terada lived about the middle of the seventeenth century in somewhat close relation to each other and that they established two separate schools of *Ju-jitsu* some years before the time of CHIN Genpin. It is possible that they might have seen and heard that priest, and thus known something about Chinese *Kempō*. At all events, these two schools may be looked upon as the oldest of all the different schools of *Ju-jitsu* proper. The *Kiushin-Riu* was founded by INUGAMI Nagakatsu of Ōmi. Although the time of its foundation is uncertain, there are some reasons to believe that this school is a ramification of the above-named *Kito-Riu*. INUGAMI Gunpei, the grandson of the founder, attained to such eminence through his skill, that he has come to be regularly regarded as the true founder of this school. The *Sekiguchi-Riu*, founded by SEKIGUCHI Jushin, and the *Shibukawa-Riu*, by SHIBUKAWA Bangoro, are two other well-known schools. These have also close relation to each other, as the latter founder studied under the son of the former. The ninth descendant of the one, and the eighth descendant of the other, are now teaching this art in Tōkio.

The *Yōshin-Riu*,¹ or the *Miura-Riu*, and the *Tenjin-Shinyo-Riu*, are also prominent schools. These are the two most commonly known in Japan; they have become widely spread over the country, because their modes of teaching are simple and popular and because the two most remarkable personages belonging to them flourished at Tōkio just at the time of the last Revolution, while other schools secluded themselves within certain provinces although their doctrines were sound. TOTSUKA Hikosuke, of the *Yōshin-Riu*, who died about six years ago, was one of the most remarkable personages who ever appeared in connection with *Ju-jitsu*. Another celebrated teacher most familiar to, and well-remembered by, the present generation, was ISO Mata-emon, who died about thirty years ago (third year of *Bunkin*). He first studied the *Yōshin-Riu* and then established the independent *Tenjin-Shinyo-Riu* at Otamagaike, Tōkio. His renown prevailed throughout the country and he was regarded as the greatest man the art ever produced. It is rather remarkable that almost all these schools sprang neither from the east nor from the west, but from the central part of Japan.

¹ See Note to Plate IV.

I have so far mentioned some of the most famous schools. I fear I have indulged in too much nomenclature, which may sound very strange, therefore I do not intend to mention any more names except one, the only one that has come into existence within the last ten years, and which has since won such wonderful renown that no other school has ever surpassed it in merit and influence.

As I have observed, the various schools of *Ju-jitsu* grew up under the feudal system, especially in the time of Iyemitsu, the third and ablest of the Tokugawa Shoguns, under whose government our feudalism was completely established. The art continued to prevail in various provinces to the latter part of the 18th century, when it began to decline a little with the impending fall of feudalism. Though it once recovered its power at the Restoration, and then had no little influence upon the national spirit, it fell into disuse with the total abolition of the feudal system and was near extinction. It would have fallen into total oblivion had not an able hand come to revive and reconstruct it with remarkable success.

I have now reached a fitting opportunity of introducing the teacher under whom I obtained some knowledge of *Ju-jitsu*, or *Jū-do*, as it is now called. He is KANŌ Jigoro, M.A. (Tōkio), the President of the Fifth Higher Academy of Japan. He first studied the *Tenjin-Shinyo-Riu* and afterwards the *Kito-Riu*. After having become a complete master of these schools, he made comparisons and investigations of various other schools and finally elaborated a new school called the *Kanō-Riu*, or the *Kōdōkan Jū-do*, as it is generally called. The word *Jū-do* is no novelty. It was already in use by one of the old schools. It means the doctrine of culture by the principle of yielding or pliancy. The Kanō school adopts this word in preference to *Ju-jitsu*, for it is studied not only as a physical exercise, but as a moral and intellectual training. While the old form, *Ju-jitsu*, was studied solely for fighting purposes, Kanō's new system is found to promote the mental as well as the physical faculties. While the old schools taught nothing but practice, the modern *Jū-do* gives the theoretical explanation of the doctrine, at the same time giving the practical a no less important place.

In the *Kanō-Riu* the whole course is divided into two parts—the grades and the under-grades. There are ten grades,

proceeding according to the degree of training, while the under-grades are divided into three steps, A, B, and C. All novices enter the C class of the under-grades and step up gradually to B and A, whence, after attaining certain skill, they are admitted into the first grade. They go on from one grade to another up to the sixth, which is regarded as the last step in practical training. All the higher grades above the sixth are assigned chiefly to mental culture, which is the most profound part of the whole system. No one has yet attained the tenth grade, which is considered to require fully ten years to attain, even with constant application. In Tōkio there are two large institutions, under the direct supervision of Kanō himself. Every afternoon many hundreds of boys and young men, mostly between ten and twenty years of age, gather there from all parts of the capital and practise until dusk with ardent zeal, but with complete discipline. It is the chief daily amusement of these town boys to go and study the art in a spacious hall adapted to the purpose. Periodically some special matches are arranged to test and promote the pupils. They are all taught gratuitously. No cost is incurred in the study except for training suits. Pupils have to take the oath to obey the rules when they apply for admission. This school has now become so popular that the pupils studying directly or indirectly under Kanō's instruction may be counted by many thousands. In the Police Department of Tōkio all the constables are compulsorily trained in the system. It is due to the study of *Jū-do* that the Japanese police, in spite of their small stature, are so skilful in seizing malefactors.¹ Many public and private schools have come to recognise the real merits of the system. The Naval Academy, the First, Third and Fifth Higher Academies, the *Gakushūin* (School for the Sons of Noblemen), the *Keiōgijuku* (Mr. Fukuzawa's School), and the Imperial University, are the

¹ RUDYARD KIPLING, in 'The Edge of the East' (*Times*, July 2nd, 1892), describing the British Jack ashore at Yokohama, writes:—" . . . he gets drunk, falls foul of the local policeman, smites him into the nearest canal, and disposes of the question of treaty revision with a hiccup. All the same, Jack says he has a grievance against the policeman, who is paid a dollar for every strayed seaman he brings up to the Consular Courts for over-staying his leave, and so forth. Jack says that the little fellows deliberately hinder him from getting back to his ship, and then, *with devilish art and craft of wrestling tricks*—'there are about a hundred of 'em, and they can throw you with every qualified one'—carry him to justice."

chief establishments where the *Kanō-Riu* is now being learnt under Kanō himself or his skilled disciples.

There are various modes of gaining victory, such as throwing or holding down the body, choking the throat, or holding or twisting the limbs.¹ Many different rules accompany each of these modes. Every motion and situation of the body, arms, hands, legs, or feet, should accord with the rules and principles of the doctrine. The essential principle in throwing down the body is so to disturb its natural position as to let the centre of gravity fall outside of the body itself and then move it by the aid of arms or legs in such a way that the opponent cannot help but fall. Choking the throat is effected either from the front or back by the arms or fore-arms, with or without holding the coat collar.² Holding down the body, or bending arms, legs, or fingers, is performed by similar suitable means. *Kwatsu*, or the art of resuscitating those who have, apparently, been killed by choking, by kicking, or by blows to any vital part of the body, or even by strangling or drowning, forms part of the instruction. Although in some schools this is considered as a secret, and is taught only to those pupils who have attained certain eminence, there is no reason to conceal it from the public. It does not belong to the higher parts of the doctrine, as generally believed. One way of resuscitating those who may have been suffocated by choking is to strike a certain part of the spinal cord with the lower part of the palm. Another way is to embrace the patient from the back, join the fingers of both hands together on the lower part of his abdomen and push it up towards the operator's body. Other cases can be resuscitated by more complicated operations. Besides the usual training by these modes, a series of rules and forms are taught concerning the different motions of the parts of the body which are useful for accomplishing these means of gaining victory. A most interesting series of formulæ has been recently composed specially for athletic purposes. Usually two men exercise in the ordinary training, but any number of combatants can perform, in pairs, at the same time. Music may be played at times when it is required to keep time. As even boys and girls can practise *Fu-jitsu*, it is adaptable to the athletics of common schools.

It was my earnest desire to exhibit the general forms

¹ Plates I. and II.

² Plate III.



"MA-SUTE-MI NAGE." (Straight-yeilding Throw.)

The Expert lets himself fall on his back, at the same time planting his foot against the Assailant's abdomen and throwing him over his head.

NOTE.—The four Illustrations of *Judo-jitsu* are from drawings by R. ISAYAMA, designed specially for the "Transactions." The Expert is represented as wearing a *Giach* garment. It will be noticed that the Novice, his assailant, spreads out his fingers, contrary to the rules of the Art.

TO VINDI
ABSORBIAO



"SE-OI NAGE." (Back-bearing Throw.)

The Expert seizes his Assailant's shoulder, turns, lowers his own body and, hoisting the Assailant on to his shoulders, throws him forward.

to you
ABSTRACT



"NODO-SHIME." (Closing the Throat.)

Throttling from behind by grasping, cross-handed, the collar of the Assailant's garment and tightening it round his throat, pressing the crossed arms under his chin.

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of this system by practical demonstrations, but, to my great regret, I am prevented from doing this by several hindrances. Want of skill on my part is, no doubt, the chief hindrance ; besides this, I could not get the necessary accessories, such as a suitable room, the training clothes, and a suitable partner. Asking Mr. Goh's pardon, I would say that I wish to avoid running the risk of performing full practice upon a person not well trained to the art. Incomplete as they will be, I shall try to show you a few forms by practical illustrations.

I believe I have said that *Jū-do* aims alike at physical, moral and intellectual training. It is quite easy to see how it affects physical development. It is, indeed, a splendid athletic exercise to attend the school and train energetically every day. I will now proceed to say a few words with regard to the relation *Jū-do* holds towards morality and intellect.

Historically considered, it is quite obvious that *Ju-jitsu*, and other military exercises, had wonderful influence in the maintenance of the old chivalric spirit. It is remarkable how well-maintained was social morality through the period of the feudal system in Japan, when there was no established religion fit for the purpose. Though there were Buddhism and Shintoism, their practical influence was not great. On the contrary, they had scarcely any beneficial effect upon the ruling class of Japan. The fact was that the morality of the *Samurai* class, which was no doubt the exemplar of all the people, lay in the chivalric spirit which was directly or indirectly fostered and maintained by *Ju-jitsu* and other kinds of military exercises. It is not too much to say, that the social morality of the feudal age was kept up by these military arts. Again, the essential object of the modern *Jū-do* is nothing less than an education of men towards the higher standards of morality in its wider sense. What are the causes that mould the character and faculties of the human race? Of course, Nature is one of these causes. I admit that Nature makes one man of a type different from another. I agree with those psychological critics who blame Buckle for having paid no attention to the influence of heredity in his 'History of Civilisation,' but, on the other hand, we must not forget that modern civilisation is obtaining a wonderful power over humanity, that arts and sciences are gradually supplying the deficiency of natural powers and that education has come to exercise such an enormous

influence upon character, as almost to destroy the strength of heredity. The main object of *Jū-do* lies in this point. It seeks to augment human strength, morality and intellect by human means and efforts. It tends to train young people in the habits and condition conducive to the accomplishment of great undertakings. Though it is beyond my power to touch any higher part of *Jū-do*, I shall now endeavour to enumerate some of the moral qualities which it fosters. *Respect and kindness, fidelity and sincerity*, are no doubt the essential points which *Jū-do* students should particularly observe. We come by daily training to know that *irritability* is one of our weakest points, and that we have to try to avoid it in our life, as it facilitates our opponent's efforts to overcome us. Not to be irritated in any emergency, but to be always calm and composed, is one of the first principles of *Jū-do*. Prudence, precaution, temperance, perseverance, presence of mind, quick discernment, decision after deliberation, animation with moderation, self-respect and self-control—all these are surely moral qualities which are inculcated by the study of *Jū-do*. Greatness of mind, obedience to duty and abhorrence of extravagance should be among other points observed with no less attention. As we study and acquire the principles of *Jū-do*, we should naturally come to understand how these virtues can be enjoyed and utilised.

The influence which *Jū-do* exerts on intellectual power is no less important. The strict *attention* we have to give to daily duties is acknowledged. Though I refrain from speaking of myself, I wish to take the liberty of saying that I have received conscious benefits to my faculties of concentration and observation by the study of *Jū-do*. Attention, memory, concentration, and observation are surely among the chief intellectual powers to be cultivated by training. Besides these, imagination, speculation, investigation, classification and other similar reasoning powers should be developed by the study of *Jū-do*.

I have thus hastily indicated some of the relations that *Jū-do* holds to moral and intellectual powers. We see that, not only can it give us such enjoyments as bodily exercise, good health, self-defence and self-protection, but it cultivates and invigorates our moral as well as our intellectual faculties.

I shall now conclude my paper with a few stories relating to the famous old teachers of *Jū-jitsu*.

In the province of Unshu, a family named Inouye were the hereditary teachers of the *Fikishin* school, and in the feudal times they used to receive a certain emolument from the Prince, by way of recompense for instructing young *Samurai*. It once happened that the head of the family was not very skilful in this art, though he was regarded as the teacher by virtue of heredity. At the same time there lived a courtier of such tremendous strength that he is said to have been able to crush a stout bamboo with a grip. Once when Inouye came into the presence of the Prince, he was ordered to test his powers against the strength of this courtier. The latter embraced Inouye's chest from behind with his full strength. Poor Inouye, who was not skilful in the art, could not bear the tremendous force of his opponent, turned pale, and was losing consciousness. The Prince, becoming angry at his helpless condition, was on the point of leaving, probably thinking to stop or alienate his emolument, when a pupil of Inouye's, named Tsuchiya, who was far more skilful in the art of *Ju-jitsu*, seeing the perilous position of his old master, took hold of the Prince, and said—

“I beg you to stay a short time longer, my lord. My master, Inouye, is not well to-day, so I pray you to permit me to take his place and to try conclusions with this courtier.”

To this request the Prince assented, and ordered him to try. The strong man embraced him in the same way as he had done Inouye. Tsuchiya said, “Is this *all* your strength?” To this question the courtier answered with a firmer embrace. Tsuchiya repeated the same question. The man relaxed his grip a little to re-embrace him with fresh strength. In an instant Tsuchiya lowered his body, seized the man's collar, and threw him heavily on to the ground over his shoulder. Instead of being censured, the teacher, Inouye, was much praised by the Prince for the skill of his pupil.

About the time of the last Revolution there lived an aged *Ju-jitsu* teacher in Tōkio. Old as he was, he was very skilful in the art. A rumour reached him that a man appeared every night in a suburban road and mischievously, but ingeniously, threw down every passer-by. Making up his mind to chastise this mischievous fellow, whoever he might be, he went one night in disguise to the place. He was suddenly embraced by a man from behind and was nearly thrown down. In a moment he sank his body, got

rid of his enemy's arms, and struck the pit of his stomach with his elbow.¹ Seeing the enemy fall dead, he came home quietly without being noticed. Next morning a pupil came to him, and with much sorrow and repentance told the following story :

"I used to throw passers-by every night in a suburb to test my own ability. Last night I was there as usual ; seeing a tottering old man coming towards me, I embraced him from behind and tried to throw him down, but, instead, I was struck in the pit of the stomach and immediately fell down. After some time, I recovered my senses, and came home in safety. I would surely have been killed had I not fortunately *kept a pocket mirror*² *in my breast.*"

Without saying that it was he who threw the pupil, the old teacher solemnly reproached him for his mischievous conduct and ordered him never to do such a stupid thing again.

I have thus far enumerated the important features of this interesting subject in a very brief and, I fear, imperfect way. I have first given some historical facts relating to the rise and progress of *Ju-jitsu*, with the names of the eight principal schools, and I then dwelt at some length on the general view of its modern forms, showing its relation to moral and intellectual culture. It will thus be seen that *Ju-jitsu*, or *Jū-do*, is in no sense an art to be studied for the purpose of injuring our fellow-men. To do any harm to other people by its abuse, is indeed a gross and inexcusable crime against the doctrine. It should be regarded at least as one of the educational systems applicable to practical purposes.

I am afraid my explanation may have been attended with some disappointment to my audience. As I could not enter into minute and technical details of my subject in the time allowed me on the present occasion, I shall be very pleased to give a more satisfactory account when the arrangements of the Council of the Society will permit. I have detained you too long, and I beg to thank you for the courteous patience with which you have listened to me.

¹ Plate IV.

² Of polished metal.



THE AGED TEACHER AND THE MISCHIEVOUS PUPIL.

".....struck the pit of his stomach with his elbow....." (page 14.)

NOTE.—The Willow is emblematic of *Yu-jitsu*, the Yielding Art, and has given its name to an important School, the *Yō-shin Rū*, ("School of the Willow Spirit.")

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Mr. *Secretary* GOH, before assisting the Lecturer in practical demonstrations of the Art of *Ju-jitsu*, addressed the Meeting as follows :—

While the Lecturer is writing the technical terms, dates, &c., on the blackboard, I venture to avail myself of the liberty of speaking a few words in regard to the difficulties we met with in the preparation of the practical demonstrations. The difficulties were that we could not secure, among our Japanese friends in England, any one who was well acquainted with the art, which has just been described by the Lecturer, and could fight with him. Consequently, I being one of the Secretaries, although I am quite as ignorant as any one else here, have to sacrifice myself in order to make the promised demonstrations as good as possible. I say sacrifice myself, because I have always to be thrown down by him, or strangled by him, or may be killed, I daresay.

It is not at all an agreeable or dignified duty to perform. I never thought when I accepted the joint Secretaryship of the Society, of having to perform such a duty as this. However, I venture now to do my best, for it is a great pleasure to me to do anything for the benefit of the Society.

I earnestly request you, therefore, to excuse the imperfection of the demonstrations so far as my part is concerned, and I hope you will be kind enough to pity the poor Secretary who is now going to be a victim for the good of the Society.

Mr. ERNEST HART, *Member of Council*, proposed a Vote of Thanks to the Lecturer. In doing so he said Japan had always in store for them some new surprise, and although a good many of those present thought they knew, in an elementary way at least, most of the things that had been studied or written about various departments of study, culture and amusement in Japan, he doubted whether any European had presumably had an opportunity of learning what was the real nature of this peculiar form of athletics. The treatment of the subject and its developments was curiously illustrative of the metaphysical turn of the Japanese mind. To a less dialectical people this art of self-defence would not easily differentiate itself from the older forms of Japanese

wrestling, which were, originally, the training of warriors and only later degenerated into shows. Pugilism, with us also, was called the "Noble Art of Self-Defence."

He did not think *Ju-jitsu* could have been more skilfully described than by the Lecturer and he was sure it could not have been illustrated with more self-sacrifice than Mr. Goh had shown in becoming a victim to be thrown about.

MR. H. SEYMOUR TROWER, *Member of Council*, seconded the motion, laying stress on the zeal and good nature of Mr. Goh in offering himself as the subject of the interesting demonstrations they had witnessed, and the Vote was carried by acclamation.

MR. *Secretary* DÍÓSY gave a brief account of the Society's position and of the Programme for the Session.

MR. F. T. PIGGOTT, *Vice-Chairman of Council*, in proposing a Vote of Thanks to His Excellency Viscount Kawasé for presiding, said that in asking Mr. Shidachi to read his Paper on this occasion, the Council had intended to pay a compliment to the country this Society was so deeply interested in, and it was very gratifying to them that the representative of that country had been willing to return the compliment by presiding at the Inaugural Meeting.

Mr. Piggott's motion was seconded by COMMANDER H. H. DOTY, late Chilian Navy, one of the Visitors present, who said he had the greater pleasure in supporting the motion, as he was the first foreigner who landed in Japan after the country was opened up to Europeans, and commanded the first ship which carried a cargo of Japanese produce to America and thence, in part, to England and France.

The Vote of Thanks to the President for taking the Chair at the Meeting was carried by acclamation.

The following OBJECTS OF INTEREST were exhibited at the Meeting :—

By MR. JOHN MOGFORD, *Librarian and Curator* :—

A photograph, representing Dr. Matsuki Koan (now Count Terashima, Vice-President of the Imperial Council, the first Japanese Minister Plenipotentiary to Great Britain), Mr. Mitzukuri, a distinguished Japanese savant, and Mr. Yamada, a Military Commander. The photograph thus inscribed—Presented to J. Mogford, Esq., by Dr. Matsuki Koan, London, 6th June, 1862.

By Mr. PAUL BEVAN, M.A., A.C.A., *Treasurer* :—

Enlargement of Photograph, taken by himself in 1889, of the
Daibutsu at Kamakura.

By Mr. W. HARDING SMITH, R.B.A., M.J.S., Seven *Kakemono*, as follows :—

Subjects.	Artist.	Approximate date.
<i>Bhadra</i> and Disciples	Shingetsu	15th century.
<i>Kwannon</i>	Keishōki	end of 15th century.
<i>Shoriken</i>	Motonobu	16th century.
<i>Kwannon</i>	”	” ”
Crane and Swallows	”	” ”
Warrior and Horses	Sanraku	” ”
Bird and <i>Biwa</i> Fruit	Baiku	16th or 17th century.

The ATTENDANCE at the Meeting was 243.

NOTE.—My Paper on *Ju-jitsu*, read at the Inaugural Meeting, called forth numerous remarks in the English press. The most notable of these comments was an article, entitled “*Ju-jitsu*,” in *The Saturday Review* of May 7th, 1892,¹ which, I venture to

¹ “*Ju-jitsu, the Ancient Art of Self-Defence by Sleight of Body*,” was the subject chosen for the lecture at the “Inaugural Meeting of the Japan Society” last week. It was possibly in deference to the tastes of an athletic people that Mr. T. Shidachi, LL.B., of Tōkio, was asked to lecture on this comparatively unintellectual subject in the not very congenial atmosphere of the hall of the Society of Arts. Mr. Shidachi explained that he had translated “*Ju-jitsu*” as the “*Art of Self-Defence by Sleight of Body*,” or even as “*Art of Gaining the Victory by Yielding*,” because by these phrases, which he candidly allowed are of the nature of circumlocutions, can alone be given the full force of *Ju-jitsu*. After seeing his practical demonstrations, we can, however, assure Mr. Shidachi that the good old English word “*wrestling*” translates it to perfection. These practical demonstrations were the more agreeable because Mr. Shidachi and his friend, Mr. Daigoro Goh, who arose and played for the instruction of the audience, were in evening dress, which gave a new charm to the throws. Mr. Daigoro Goh, who explained with much humour that he was ignorant of *Ju-jitsu*, and that he sacrificed himself for the good of the Society, of which he is secretary, was fated to be always thrown. He performed his part with a smiling good humour, and a total absence of anything like self-consciousness, which were beyond praise. An Englishman could hardly

surmise, came from the pen of a well-known English athlete connected with the editorial department of that journal. Although I feel much honoured by the criticism of such an authority as the writer in *The Saturday Review*, I cannot refrain from pointing out a great, but, I admit, a possible error into which the reviewer has fallen—viz., that *Ju-jitsu* is one and the same thing as *wrestling*.

I was careful to indicate in my Paper this possible mistake, and treated the subject as entirely distinct from wrestling, as understood in England.

Regardless of this, however, the *Saturday* reviewer assures

have escaped looking more or less awkward, whereas nothing disturbed either the self-possession or the shirt front of Mr. Daigoro Goh. As for the wrestling, better has been seen at the Japanese Village, among other places, and also worse. Mr. Shidachi is, we have no doubt, a fair amateur wrestler, and quite a match for a European of his weight. As a lecturer he was mistaken in thinking that there is anything new to us, or even very Oriental, in Ju-jitsu, unless it be this—that the art of wrestling in Japan includes strangling, and recovering persons who have not been strangled too much. The wrestling throws were common enough. One which Mr. Shidachi seemed to think particularly Japanese he called “straight body throwing.” It consists in putting your foot against the “abdomen” of an opponent with whom you are engaged in the common arm grip, and then throwing yourself violently back on the ground. This trick—for it is no more—is well known to European wrestlers of—to be frank—a low stamp. Tried against a very raw and slow antagonist, it might end in your tossing your enemy over your head, to the imminent peril of his neck, as Mr. Shidachi tossed the imperturbable Mr. Daigoro Goh. But against a third-rate West-country wrestler who was on the watch, it would most assuredly end in the “straight throwing” of the body of the wrong person. From Mr. Shidachi’s lecture we gathered with some difficulty—for though his English was idiomatic, his tongue would too frequently revolt patriotically back to a pronunciation which we take it was Japanese—that Ju-jitsu has a good deal of history. There are schools, and they have secrets which are only revealed to “the perfect” under the sanction of blood-curdling oaths. Mr. Shidachi hinted that the secrets are mostly bosh, written in a style which is barely intelligible—wherein, on general principles, we think he must be right. The prevailing school seems to have been formed by the alliance of two famous families of hereditary wrestling masters. It seems—we speak again with reserve and as under correction—to include a general athletic training in gymnastics, swimming, &c., the “sleight of body” being only taught when the body had been well trained. We have heard of much more foolish systems than this, and we hope that the school of Mr. Shidachi’s honoured master will long flourish.—*The Saturday Review*, May 7th, 1892.

me "that the good old English word 'wrestling' translates it (*Fu-jitsu*) to perfection." To an unaccustomed eye *Fu-jitsu* and wrestling may seem very much alike ; but to regard them as identical is no less absurd than the mistake made by a lady from the Sunny South who took snow for cotton wool when she first saw it. To prove his misjudgment, the reviewer proceeds to observe that I "was mistaken in thinking that there is anything new to us (Englishmen), or even very Oriental, in Ju-jitsu, unless it be this—that the art of wrestling in Japan includes strangling, and recovering persons who have not been strangled too much." Again: "As for the wrestling, better has been seen at the Japanese Village, among other places, and also worse."

I would not have attempted to expound this subject, or to explain that *Fu-jitsu* is distinct from wrestling, had I not known something about the latter, English as well as Japanese. No doubt Japanese wrestling has been seen in some parts of this country ; but, to the best of my belief, nothing had ever been attempted before in England to illustrate what I explained in my Paper. What the *Saturday* reviewer saw at the Japanese Village in London was the performance of some third-rate wrestlers, and had no connection whatever with *Fu-jitsu*.

I have seen English wrestling, and found it similar to Japanese *wrestling* (*Sumō*, not *Fu-jitsu*).

Japanese *wrestling* does *not* include strangling and recovering strangled persons, despite the assertion of the *Review*. Of course skill is required in wrestling ; but its primary requisite is *strength*. As for *Fu-jitsu*, not only is strength of scarcely any importance, but it is even a great hindrance to attaining perfection in the art. Is it not a marked difference between the two that wrestling aims at victory gained chiefly by strength, whilst *Fu-jitsu* does not depend upon it at all ?

If strength were required in *Fu-jitsu*, would it be possible for boys of ten years to practise it with great dexterity against opponents of twice that age, as is very commonly seen in Japan ?

There are a great many young men, weighing eight stone or so, who thoroughly understand how to contend, and successfully too, against huge, ponderous wrestlers, whose average weight is not less than fourteen stone, some of them even weighing nineteen stone. These wrestlers can carry those young men upright on the palms of their hands for some distance without

effort ; they can toss them up in the air like shuttlecocks ; yet, in spite of this apparently marked difference in strength, the young men are often more than a match for the wrestlers. Not only do these youths know how to protect themselves from the grip of those giants, but they know well how to kill them whilst being thrown up by them.

There are many instances of wrestlers tossing *Ju-jitsu* adepts and finding themselves in peril of their lives without being able to do injury to their opponents.

I did not lay any particular stress on what I called "Straight Self-Throwing" or "Straight-Yielding Throw" (*Ma Sute Mi Nage*—see Plate I. of the drawings which Mr. R. Isayama has made to illustrate my Paper).

I do not regard it as being a high development of the art. I well know that there is a similar mode of throwing in wrestling. Well, if a *wrestler* tried this throw, it might very likely cause "the imminent peril of the neck" of his opponent. But we *Ju-jitsu* adepts can accomplish this throw without causing such peril to our opponents, nay, without giving any pain or even disarranging the dress.

Clearly, then, there is a difference of principle between *Ju-jitsu* and wrestling, and this difference is patent to any impartial observer. Several hundreds of students practise *Ju-jitsu* every day in Japan, more than a dozen couples usually exercising simultaneously in a not very spacious room—say 24 ft. by 36 ft. ; yet I do not recollect any case of injury happening for many years, even a slight bruise being of very rare occurrence. Why ? Only because we do not rely upon strength, but upon principles based on the observance of physical laws and phenomena.

When I had the pleasure of showing some forms of *Ju-jitsu* at the Inaugural Meeting, with the assistance of Mr. *Secretary* Daigoro GOH, our evening dress was not even disarranged.¹ This result was, no doubt, partly due to Mr. Goh's good management, but I must claim the right of ascribing it, at least in part, to the merits of *Ju-jitsu* itself.

It is no wonder that the students of *Ju-jitsu* practise it for hours without contusions. Would it, let me ask, be possible to *wrestle*, for even a few minutes, without disturbing the shirt-front, the collar, the neck-tie, or the cuffs ?

¹ See p. 3.

I thank the *Saturday* reviewer for the criticisms with which he has honoured my Paper, but I would beg him to bestow some further consideration upon his assertion that "wrestling" is the "perfect translation" of *Ju-jitsu*.

In Japan, a great number of boys are successfully trained according to the principles of *Ju-jitsu*. This fact surely testifies to its adaptability as a practical system of physical education. I believe that it deserves the attention of those who move in the higher circles of the educational world, instead of being stigmatised as a minor and lower form of mere wrestling.

T. SHIDACHI, LL.B. (Tōkio), M.J.S.

London, December, 1892.

THE
SECOND ORDINARY MEETING.

MAY 12TH, 1892.

[*Held in the Hall of the Society of Arts, John Street,
Adelphi, W.C.*]

Mr. F. T. PIGGOTT, *Vice-Chairman of the Council*, took the Chair at 8.45 p.m., and in introducing Mr. Charles Holme, the Lecturer of the evening, remarked that it was astonishing that no one before Mr. Holme (who was one of those travellers who had made most excellent use of the comparatively short time they had spent in Japan), had been at the pains to collect the bamboo utensils of the Japanese: from their great number probably, as it was easier to say what was not made of bamboo, than to enumerate what was; no plant in the whole of the vegetable kingdom being put to so many and varied uses. To those who had lived in Japan the things exhibited were old friends, the bamboo entering into their earliest and their latest reminiscences of Japan; but to others less fortunate, the subject could not fail to be of interest, economically, botanically, and artistically.

Mr. CHARLES HOLME, F.L.S., *Member of Council*, J.S., then read his Paper on "The Uses of Bamboo in Japan," illustrated by the Collection formed by him in Japan and presented by him to the Royal Museum of Economic Botany at Kew Gardens.

THE USES OF BAMBOO IN JAPAN.

BY CHARLES HOLME, F.L.S., *Member of Council, F.S.*

AMONG the products of Nature utilised by man, there is, perhaps, no one that has been so extensively and variously employed as the bamboo. Travellers who have visited those parts of the world where this grass commonly grows, have made frequent reference to the multitudinous services it performs. As food and medicine, in the construction of houses and bridges, in weapons of offence and defence, in household and personal requirements, it plays a more or less notable part. To enumerate in detail all its many uses in various parts of the globe—from Burma to Madagascar, from China to Brazil—would be, well nigh, an endless task, and would necessitate a special research and study extending over many years. Some idea, however, of its great economic value may be gathered from an examination of the purposes to which it has been applied by the Japanese to supply their everyday wants.

In prosecuting our enquiries, we soon find that, in comparison with the Chinese and some of the races of India, the Japanese have almost neglected its use in such important objects as houses, bridges and boats. There is nothing in Japan like the native houses to be seen in India and Burma, made from ground to roof entirely of bamboo stems, sheaths and leaves; or like the elaborate bridges, with their many and intricate ties and cross-pieces, made of stout bamboo stems, that exist in certain portions of China; or like the fishing boats of Formosa, with hull, mast, sail and cordage, all of bamboo. We have not far to seek for the reason of this comparative neglect on the part of the Japanese. These interesting bamboo houses of India, while being very cheap—a good, roomy house being erected at about the cost of twelve shillings—are, unfortunately, not very serviceable. Two to three years is the measure of their endurance; and to last even this

time, they require a good deal of mending and patching up. Bamboo, with all its many excellences, is not suited to structural work in outside, exposed situations. Its liability to split in the sun, or with sudden changes of the weather, necessitates that it shall undergo a most careful seasoning, even when required for small objects for indoor use. Fortunately for Japan, she is not only favoured with the bamboo, but, also, with an abundance of excellent timber. The latter, being so much better adapted to all important structural work, is, therefore, preferred for such purposes. Nevertheless, the Japanese house builder frequently uses bamboo as an adjunct. He uses it to strengthen and bind together the crestings of thatched roofs, for gutters and spouts, for interior panelling, ornamental friezes, or *Ramma*, for balcony rails, ceilings, blinds, and for minor purposes. All important bridges in Japan are of wood and stone; bamboo being rarely employed, excepting for the small bridges that span the miniature streams in private gardens; while as to boats, these are invariably made of wood, very beautifully and truly put together, bamboo being only occasionally used in the formation of river rafts.

In China, paper is made of bamboo by taking away the outer hard casing of the stems—which is used for fine basket work—steeping the inner portion in lime, and crushing it with heavy stampers into pulp. In Japan, bamboo is not used for paper-making, a superior kind of paper being produced from the stems of the *Mitsumata* (*Edgeworthia papyrifera*) which is largely grown in fields for the purpose. The Japanese, however, sometimes employ the sheaths of the bamboo, or *Take-no-kawa*, in place of wrapping paper.

In India, use is made as a medicine of “tabasheer,” or the white mineral matter, consisting of almost pure silica, formed in the stems between the nodes, especially of the *Bambusa Arundinacea*. In Japan, it is not so employed; perhaps, because this matter is not so commonly found in Japan as in India, or, perhaps, because of the doubtful medicinal value of the “tabasheer.”

It is necessary, I think, that we should thus clear the way by specifying these important differences in the use of the bamboo in Japan as compared with other neighbouring countries, because we are then able to see that the Japanese have by no means slavishly copied their neighbours in the applications they have made of this material; but have followed, rather, an independent

course, making use of the bamboo only when entirely suited to their own purposes and their own circumstances of life. Many other differences might, also, be distinguished, but to attempt to specify these would unnecessarily lead us astray from the contemplation of the actual uses made in Japan of this wonderful grass.

There are many varieties of bamboo indigenous to Japan. One species grows only a few inches in height, and this covers the uncultivated portions of ground in many parts of the country, rendering it unsuitable for purposes of pasturage. The minute spiculæ of almost pure silica which occur within the outer sheaths of the bamboo, quickly set up, by their mechanical action, ulceration of the alimentary canal of animals that may feed upon them, and death ensues. It is said that these spiculæ are sometimes purposely introduced in food to act as a slow poison. Some varieties of bamboo grow to thirty and forty feet in height, with stems sometimes measuring six and seven inches in diameter. There are many species of intermediate growth, some of which are extensively cultivated for industrial purposes.

The peculiar properties which render the bamboo especially valuable for man's use, are its great strength, flexibility and lightness, the hollowness and box-like cavities of its stem, and the ease with which it can be split into long, even, flexible lengths. It has, moreover, another valuable quality—its excellence as an article of food.

Collectors of Japanese objects of art will have noticed how frequently the labourer is represented by the artist either digging up the bulky and succulent bamboo shoot, or carrying it on his back, slung from his hoe, for his frugal wife to cook and prepare for the simple meal of himself and family. Opinions vary greatly on gastronomic subjects, and many dishes favoured by the Japanese require much education on the part of the European palate to appreciate ; but the bamboo shoot, when well boiled, is by no means to be despised by a hungry man, be he of what nationality he may. It has a slightly sweet, nutty taste, and has the appearance and consistency of raw potato, without having, however, any resemblance in flavour.

In order to bring into some sort of sequence the enumeration of the further uses to which the bamboo has been put in Japan, I propose to class them under three general headings ; firstly,

implements employed in agriculture and the trades ; secondly, household utensils ; and thirdly, objects for personal use. A few miscellaneous uses will, finally, be treated of. I do not propose to make mention of any articles expressly made by the Japanese for sale to foreigners.

AGRICULTURAL AND TRADE IMPLEMENTS.

In the land of the Far East, the cultivation of rice, the staple food of its people, is carried on in flat, low-lying districts. The fields are more or less submerged in water, and are divided by raised pathways. In the early part of the season, during the periods of sowing, transplanting, watering and weeding, the aspect is but a sorry one, and the labourers' work is of the hardest.

Before the grain is cut, and while it is still ripening in the sun, the Japanese farmer scares away the marauding birds by an ingenious little contrivance called a *Naruko*.¹ This consists of a board on which are loosely strung several short lengths of bamboo. A number of these boards are placed on a cord stretching over the paddy field, and fastened at one end to a post driven firmly in the ground. The cord is supported at intervals by other posts, the ends of which are only lightly stuck in the ground. When the other end of the cord is pulled, the suspended *Naruko* are all set in motion, the bamboos rattle against the boards, and the noise scares away the birds. The drying of the rice, after it has been cut, is effected by hanging it in bunches tied together over bamboo poles. When in proper condition, the rice is then taken, a handful at a time, and drawn through a machine called a *Maga*,² which consists simply of a number of bamboo teeth supported by a wooden framework. The grain, being unable to pass through the teeth, is torn off and falls on to a straw mat placed on the ground. The bamboo is here well adapted to the purpose for which it is employed, as the teeth have sharp edges, are strong and tough and, consequently, not at all likely to be broken, as would be the case if they were made of wood ; and, moreover, the teeth cost nothing to replace beyond a small amount of home labour.

The ear of rice being now stripped from the straw, the next

¹ Plate I., fig. 1.

² Plate I., fig. 2.



Fig. 1. *Naruko*, Bird Scare. Fig. 2. *Maga*, to separate Rice from Straw. Fig. 3. *Kururibo*, Flail. Fig. 4. *Tōshi*, Sieve. Fig. 5. *Ajiromi*, Winnowing-Basket. Fig. 6. *Aori*, Winnowing Fan. Fig. 7. *Takejōgo*, Funnel for filling Rice-Bags.

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ANNEXURE

operation is that of threshing. The old English flail is a somewhat erratic tool, and in the hands of an unskilful operator describes some very irregular curves in the air, so that the spectator, if anywhere in the immediate vicinity, must look well to his head. The Japanese flail, or *Kururibo*,¹ is, however, a distinctly superior article that moves regularly within a given segment of a circle. It is, moreover, ingeniously fashioned, and doubtless does its work admirably well. It is made almost entirely of bamboo. The striking part consists of a number of strips of stout bamboo, held together at their ends by a piece of wood, which fits into a socket at the end of the handle.

After threshing, the grain is roughly sifted to separate it from the larger pieces of straw and husk through a *Tōshi*,² or coarse sieve, made of plaited bamboo. This operation completed, the grain is then winnowed. This is accomplished by placing it in a curiously shaped basket, or tray, also of plaited bamboo, called an *Ajiromi*.³ The *Ajiromi* with its contents is held aloft, and, being slightly tilted and shaken, the grain falls to the ground, and the wind blows away the chaff. When there is no wind, an ingenious double fan is employed to agitate the air, known as the *Aori*,⁴ the entire framework of which is of bamboo. The bent end of this is placed upon the ground, and the two handles are held firmly in the hands. By bringing the handles rapidly together, a very powerful draught is generated, which most effectually separates the chaff from the grain.

The rice is then packed into straw bags, and in this operation a large bamboo basket work funnel, the *Takejōgo*,⁵ is used. When a sample of the contents of these bags is required, a *Sashi*, or tap, made of a short length of bamboo, pointed at one end, is pushed through the bag, and the enclosed rice at once begins to pour through it.

It will thus be seen what a very important part the bamboo plays in the simple appliances used by the Japanese farmer in the harvesting and preparation of rice for the market. Scarcely an operation is performed without its aid ; and in the various utensils he employs, the characteristic properties of the grass are made good use of.

The picking and preparation of tea also brings into use an

¹ Plate I., fig. 3.

² Plate I., fig. 4.

³ Plate I., fig. 5.

⁴ Plate I., fig. 6.

⁵ Plate I., fig. 7.

interesting series of articles made of bamboo. The basket used in Japan by the pickers for collecting the leaf¹ is very strong and well made. In many parts of Japan, the firing of the leaves is conducted in a basket of plaited bamboo, called a *Take-koiro*. This object is of cylindrical shape, contracted in the middle as a dice box. A small stove, or *Hibachi*, with lighted charcoal, is placed in the lower part of the basket. A slightly wet straw-mat is put over the burning fuel, and this is further covered with wood ashes, in order to moderate the heat from the charcoal. Immediately over this, is a bamboo plaited tray resting upon pegs projecting inwards in the narrowest part of the cylinder. On this tray the leaves are placed to be fired, and are stirred about with the hand until the operation is complete. The shallow cover to the basket forms a tray in which colouring matter is sometimes mixed with the leaves.

The dried tea-leaves are sorted into different sizes by being passed through sieves (*Cha-tōshi*),² very delicately and beautifully made of bamboo. There are twelve of these in all, the meshes of which are carefully graduated into different degrees of fineness.

In order to eliminate the dust from the tea, it is shaken about in a basket, the same in shape as the *Ajiromi*, already described, but made partly of bamboo and partly of wistaria, the fibrous nature of the latter aiding greatly in the cleansing of the leaves. This basket is called the *Fujimi*.

Variously shaped baskets of bamboo are also used by silk-growers for the collection of mulberry leaves for the silkworms, for trays in which the worms are fed and for other purposes; but these, with slight variations in shape, are similar to those already described.

A small instrument,³ consisting of a short, stout piece of bamboo, split down the middle and held together by a ring fixed at one end, is used—as its name, *Mamekoki*, implies—for stripping beans⁴ from the plant. A stem with its pods is put between the halves of the bamboo about half-way down. The *Mamekoki* is then clasped firmly together in one hand, while with the other the stalk is drawn through, and the pods torn off. The same instrument is used for stripping the bark from the small

¹ *Chatsumi-Kago*, Plate II., fig. 7.

² Plate II., fig. 6.

³ Plate II., fig. 5.

⁴ *Mame*.



Fig. 1. *Take-gaki*, Bamboo Fence. Fig. 2. *Uke*, Fish Trap. Fig. 3. *Kumade*, Rake. Fig. 4. *Take-bôki*, Besom. Fig. 5. *Mamekoki*, Bean Stripper. Fig. 6. *Cha-tôshi*, Tea Sieve. Fig. 7. *Chatsumi-kago*, Tea-picker's Basket.

TO VINDI
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stems of the shrub, from which paper is produced, to which allusion has already been made.

In the machinery employed for weaving silken and other fabrics, bamboo is employed to a limited extent in certain of the working parts. Dyers of yarn and cloth use it largely for suspending the material upon in dipping and drying. In spinning and reeling, it is often employed for the silk thread to run over as it is wound from one reel to another. The continued friction of a fine thread passing rapidly over, and slightly pressing upon, a surface of wood, iron, or even steel, soon causes a fine groove to be cut upon it which is very liable to break the thread. The hard, silicious nature of the bamboo doubtless offers an excellent resistance, and, when worn into, can be replaced at a minimum of cost.

Coarse bamboo baskets, made in a variety of shapes, are used by itinerant vendors for carrying round their wares. These are usually slung to the ends of a bamboo pole borne across the shoulder. Sellers of salt fish, fresh fish, vegetables, fruit and flowers, all carry specially formed baskets to contain their wares. That of the flower-seller is particularly picturesque. It consists of a light framework, to which are attached sections of bamboo



Hana-Kago. Carried by Itinerant Flower Vendors.

stems containing water, in which the flowers and grasses are put. The bearer of such a contrivance, well furnished with flowers prettily arranged *à la Japonaise*, would make quite a sensation if he appeared in the streets of London or Paris, and would, doubtless, quickly dispose of a stock-in-trade so daintily displayed.

Two other baskets used with the carrying pole may also be mentioned. One the *Gozenkago*, or, literally, "food-basket," illustrates a custom prevalent in Japan. It is a common practice for Japanese householders to contract for the supply of their daily food with a neighbouring *restaurateur*, and especially is it the

case when they are entertaining their friends. Under these circumstances, the dinner is brought to them in the *Gozenkago*, slung on the ends of a pole, and carried on the shoulder of a coolie.

When a number of labourers are working at a distance from home, they hire a man to collect at their various houses their *Bentō*, or "chow" boxes, just before noon, and to bring them out to them in the fields, so that they may have their food hot without having to waste their time in returning home for it. For this purpose, the *Bentōkago* is used—a pair of baskets slung to a pole. The same form of basket is also used for carrying small trees and shrubs, for collecting vegetable refuse from the fields, and for other similar purposes.

It is not customary in Japan to put horses out to pasture, there being no proper grass land for that purpose. Women are therefore employed to cut forage from the roadsides and the hills. To convey this home, a basket called a *Shoikago* is employed. This is slung to the back and kept in place by two bands placed over the shoulders.

The Japanese fishermen make great use of the bamboo for their fishtraps, fishing-rods and baskets. Among these may especially be mentioned the *Uke*,¹ a trap used for the catching of fresh-water fish, which is commonly used, not only in Japan, but also in China and India. It is a long tubular-shaped basket, through one end of which the bait is put, the opening being then drawn together, and tied up securely with string. At the other end is a circular aperture, around which is fastened a fringe of short rods pointing inwards towards the centre. These readily give way to the passage of a fish which may be tempted to enter the basket to secure the bait, but form an effectual barrier to its exit.

The Japanese fishing-rod is too well known to need much description. The finer and stronger kinds are made in many lengths of short, well-selected pieces of bamboo, neatly bound round with lacquered thread. Long, single lengths of the stem are, however, most commonly used for fishing. Ebisu, the fish-bearing god, and his followers, when fully equipped for sport, carry not only their light, strong rods with well-appointed tackle, but also their *Biku* or bamboo fishing baskets, which are so arranged

¹ Plate II., fig. 2.

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Fig. 1. *Jisas*, Hook to suspend Kettle over fire. Fig. 2. *Sasara*, Brush for cleansing Buckets. Fig. 3. *Benkei*, Rack for Spoons, Chopsticks, &c. Fig. 4. *Agasuru*, Ladle to take Fish, &c., from boiling water. Fig. 5. *Sakina-kago*, to contain Gifts of Fish. Fig. 6. *Hana-kago*, to contain Gifts of Flowers. Fig. 7. *Hana-kago*, for display of cut Flowers. Figs. 8 and 9. *Kake hana-ike*, Hanging Baskets for Flowers. Fig. 10. *Andon*, Lamp for Rooms. Fig. 11. *Tenngui-kake*, Towel-holder. Fig. 12. *Take-hishaku*, Ladle for Water.

that, while the body of the basket is reserved for captures, the lid may be used as a tray for bait.

The common broom and rake, or *Takebōki*¹ and *Kumade*,² are made entirely of bamboo. These simple but necessary tools are looked upon as classic forms by the Japanese, for are they not always borne by the old man and woman of Takasago, the spirits who live in the old pine trees, and who gather together the pine needles as they fall—the emblems of marital happiness and longevity?

Among smaller bamboo objects in use among Japanese artizans, may be mentioned the *Take-bari*,³ or packing-needle, the *Isshaku sashi*, or one foot measure, and an interesting little object, called *Sumi-sashi*,⁴ pointed at one end and slit down at the other, which is used by carpenters to mark out their work.

DOMESTIC UTENSILS.

The arrangements in the kitchens of farm-houses are somewhat primitive. The handy little stoves for cooking food in town houses are often absent in country districts, especially so in the houses of the poorer classes. The only fire-place in these is a hole in the floor into which the burning charcoal is put. Over this, the kettle or pot is suspended from a rafter in the roof by a contrivance known as a *Fizai*.⁵ This apparatus is simply a hollow tube of bamboo, the nodes of which have been broken through to allow of a piece of stick to be thrust within. This stick is so cut, that it has a hook at one end on which may be hung a kettle; and it is regulated and fixed to any height by a simple but ingenious contrivance.

An indispensable article in every kitchen is a small rack consisting of a single piece of stout bamboo, in the sides of which holes are cut at intervals sufficiently large to allow of spoons, ladles, chopsticks and other small objects for culinary use to be put within. This object is called a *Benkei*,⁶ after a famous warrior of that name who lived in the twelfth century, and who, it is alleged, carried all his weapons, seven in number, in various pockets about his person.

The kitchen fire is often fanned by a small *Uchiwa*, or

¹ Plate II., fig. 4.

² Plate II., fig. 3.

³ Plate IV., fig. 23.

⁴ Plate IV., fig. 19.

⁵ Plate III., fig. 1.

⁶ Plate III., fig. 3.

non-folding fan, the framework of which is made of bamboo ; but as this causes the ash to fly about, a length of bamboo tube, through which air can be blown from the mouth directly on to the embers, is sometimes substituted. This is called a *Hifuki-dake*.

In England, it is the pride of the cook to have long rows of well-polished dish-covers and pans upon the walls. In Japan, a similar pride is taken in the display of tubs of many sizes and shapes, beautifully made of wood and well-bound with hoops of bamboo, twisted as a rope.

The dexterity with which the Japanese handle their food and convey it to the mouth with a pair of chopsticks, held in one hand between fingers and thumb, is always remarkable to a stranger, and still more so, when he essays for the first time to follow their example. Chopsticks (*Hashi*)¹ are not only used in Japan and China for eating, but also for handling food in the kitchen, and for mending the fire in lieu of the pair of tongs used in Europe. A different set of sticks made of varying materials are, of course, used for each of these purposes ; but the chopsticks in use in the kitchen are often bamboo. Spoons and ladles² are also made wholly or partly of bamboo.

Very neat covers called *Subuta* are used to place over food to keep away flies, but to admit air. These are similar in shape to an ordinary sieve, the meshes being of plaited bamboo.

The *Sasara*³ or brush to clean out the tubs and the sink is made of shreds of bamboo bound together at one end.

In passing from the kitchen to the guest rooms in our search for articles made of this useful grass, we may fittingly first refer to those objects employed in taking food. In country houses, teacups as well as the other articles used in tea-drinking are often made of it. The cup for household use, or *Yunomi*,⁴ is somewhat larger in size than the visitors' cups, or *chawan*.⁵ The latter are handed to the guests on a *Cha-dai* or stand, which varies very much in design—a custom similar to that which obtains in Turkey of handing coffee cups in small metal stands of egg-cup shape known as "Zarf." Japanese teapots, called *Kiusu*, are so small as to appear to Europeans quite toy-like. They are usually made of porcelain or earthenware, but are occasionally of bamboo, and may

¹ Plate IV., fig. 18.

² *Agesaru*, Plate III., fig. 4 ; *Take-hishaku*, Plate III., fig. 12.

³ Plate III., fig. 2. ⁴ Plate IV., fig. 1. ⁵ Plate IV., fig. 2.

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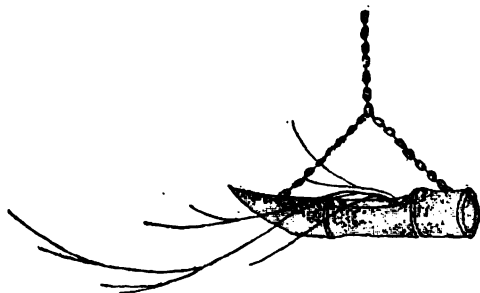
Fig. 1. *Yunomi*, Teacup for household use. Fig. 2. *Take-chawan*, Teacup for Guests. Fig. 3. *Chai-ire*, Box for holding Tea. Fig. 4. *Chakoboshi*, Basin for spent Tea-leaves. Fig. 5. *Kisnu*, Teapot. Fig. 6. *Cha-koshi*, Tea-strainer. Fig. 7. *Cha-sen*, Whisk for powder Tea. Fig. 8. *Cha-saji*, Spoon for powder Tea. Fig. 9. *Chogo*, Tea Scoop. Fig. 10. *Yatate*, Case for Ink and Writing-brush. Fig. 11. *Kiseru*, Woman's Pipe. Fig. 12. *Kiseru*, Man's Pipe. Fig. 13. *Kiseru-sutsu*, Pipe-case. Fig. 14. *Tabako-ire*, Tobacco-box. Fig. 15. *Mizu-ire*, Water Bottle for writer's use. Fig. 16. *Sumi-hazami*, Ink-holder. Fig. 17. *Inro*, Medicine Case. Fig. 18. *Hashi*, Chopsticks. Fig. 19. *Sumi-sashi*, used by joiners to mark out their work. Fig. 20. *Kanzashi*, Hairpin. Fig. 21. *Fude*, set of three Writing-brushes. Fig. 22. *Nomitori*, Flea-trap. Fig. 23. *Take-bari*, Packing Needle.

sometimes be seen cut out of one piece from the thick root end :¹ but such examples are not in common use. Besides these objects, we may mention the *Cha-koshi*,² or tea strainer, the *Cha-koboshi*,³ or basin in which the leaves of tea are put after being used, and the *Cha-bon*, or tea-tray. Tea is kept, not only in earthenware jars, but also in air-tight bamboo boxes, or *Cha-ire*.⁴ The small whisk⁵ used for mixing powdered tea with hot water ready for drinking is always made of bamboo, and is a most effective little contrivance. In recent years it has been largely exported to the United States where, a handle being affixed to it, it has been found useful in mixing some of the "long drinks," for which American bars and whisky saloons are so famous. The spoon⁶ for taking the powdered tea from the box to the cup is also frequently of bamboo. Boxes for holding cakes and sweets, and trays for handing them to guests, are made in a variety of forms of the same material. Bottles and cups for holding and serving *sake*, the native spirit, are also made of it, and when of porcelain, are occasionally covered with very fine plaited bamboo to render them pleasanter to hold and less liable to breakage.

In nothing do the Japanese show more prominently their artistic nature than in their appreciation of flowers ; and in the baskets and vases used for their arrangement and display, there is abundant material for profitable study. The first care of an arranger of flowers is to select a receptacle that shall not vie in colour with the blooms, but that shall rather heighten their beauty by contrast. He may, therefore, employ a piece of rough earthenware, perhaps of unglazed exterior, a bronze vase of a rich deep brown colour entirely free from the gold decorations and applied ornaments of modern times, a quaintly plaited basket of bamboo,⁷ or a section of a bamboo stem. In the baskets, or *Hanaike*, there is a great diversity of form and character of workmanship. Some are formed to suspend from the *Toko-bashira* or principal post, and these may be made of broad pieces of bamboo⁸ or of fine shreds delicately plaited.⁹ Other forms are made with and without handles to stand before the hanging picture placed in the recess devoted to them, known as the *Tokonoma*. The

¹ Plate IV., fig. 5.² Plate IV., fig. 6.³ Plate IV., fig. 4.⁴ Plate IV., fig. 3.⁵ *Cha-sen*, Plate IV., fig. 7.⁶ *Cha-Saji*, Plate IV., fig. 8.⁷ *Hana-Kago*, Plate III., fig. 7.⁸ *Kake-hanaike*, Plate III., fig. 8.⁹ Plate III., fig. 9.

natural joints and hollow internodes of the bamboo and its non-porous nature render it well suited to act as a flower holder. Hence, it is used nearly always as the actual receptacle for the flowers hidden within the baskets. But it is still more commonly employed for this purpose by itself, without any covering. Sections of the stem are cut in various fashions, each of which has a specific name and is used in some well-known scheme of flower arrangement, such as the *Mitsuashi-gata*, or three-legged shape, the *Sanjū-gata*, or three-staged shape, and the *Ikada-gata*, or raft shape. A large variety of bamboo flower receptacles is figured and described in Professor Conder's most excellent paper on the 'Theory of Japanese Flower Arrangements,' Trans. Asiatic Society of Japan, vol. xvii., Part II.



Tsuri Hana-ike, Hanging Flower Vase.

The lamp used in Japanese living rooms is of the form known as the *Andon*.¹ Usually it is made of wood, and the frame is covered with paper. Occasionally, however, it is constructed of bamboo. The framework of Japanese lanterns is nearly always of bamboo, and the variety carried by coolies at night in the streets is a very durable and well-made article (*Hoso-Chōchin*, Plate V., fig. 2).

The Japanese are very careful to keep their garments well-aired and in good condition, and it is usual for them to hang them, when not in use, upon a bamboo stick, or *Emonkake*, which is so arranged that it keeps the robe well extended. Of similar form and material is the *Tenugui-kake*, or towel-holder.²

The making and sending of presents is a very general and

¹ Plate III., fig. 10.

² Plate III., fig. 11.

kindly custom in Japan, and there are many interesting forms of etiquette connected with it which are not in the province of this paper to discuss. It must be mentioned, however, that the receptacles in which such presents are conveyed are of recognised form, and vary in shape in accordance with the nature of the gift they contain. Thus, one form is used for gifts of hot food, another for gifts of fish,¹ and a third for gifts of flowers. All of these are made of plaited bamboo, and the flower baskets,² especially, are often exquisitely beautiful in make and in shape.

But of the variety of baskets there seems to be, literally, no end. Baskets are used for holding rice, and salt, and all manner of stores, for keeping copper coins, for waste paper, and for hencoops. A very pretty basket is made, sometimes of the finest workmanship—a most covetable article for a ladies' work-table. It is called a *Sumitori*, and its purpose is a lowly one, namely, to hold charcoal. It is the Japanese representative, in short, of the English coal-scuttle.

One of the most useful of the Japanese baskets is that made to hold clothes. It is used both for the storage of clothes in the house and for travelling purposes. It is very light and strong, and is constructed of broad flat pieces of bamboo plaited together and covered with black lacquered paper to render it waterproof. On the more substantial examples, a light wooden framework is fixed at the top and bottom to give additional strength; and the badge or initial of the owner is emblazoned on the side. Travelling baskets are also made of many sizes of plaited bamboo, without wooden framework or lacquered paper—a piece of oiled paper being usually tied round them to keep out the wet.



Tate Hana-ike,
Flower Vase.

¹ *Sakana-kago*, Plate III., fig. 5. ² *Hana-kago*, Plate III., fig. 6.

Bamboo enters largely in the construction of bird and insect-cages, the bars being always made of that material. The makers of such objects in Europe would do well to adopt the same fashion in their own productions. Bamboo offers many advantages over wire, and it is very much tougher and more serviceable than wood, besides being easily bent, when green, into almost any shape. It is this property, among others, which renders it so useful in basket-making. There is, probably, no material so well adapted for the making of baskets as bamboo; and it is somewhat surprising, when we regard the many ideas we have in Europe borrowed from the East, that we have not yet adopted this one.

Tobacco-smoking is very common in Japan. The leaf is largely grown in some districts, and is of a light and somewhat bitter flavour. The tiny pipes, or *Kiseru*,¹ in which the finely cut leaf is smoked are generally supplied with a bamboo stem, although the bowls and mouthpieces are usually of metal. A woman's pipe² has a longer stem than a man's. The cases³ in which these pipes are kept are frequently made of bamboo, and are sometimes very beautifully carved. Tobacco boxes⁴ are often quaintly fashioned out of the roots and stems. The *Inrō*,⁵ or case for keeping medicine or powdered scents, is sometimes made of bamboo, as is also the *Netsuke*, or toggle, attached to the same.

In some parts of the country large fields are planted with a species of bamboo which grows, with a slender stem, to the height of eight or nine feet. In the right season it is cut down, and the stems are used for making the tubes of tobacco pipes, and also for the handles of small brushes. The Japanese use brushes for writing as well as for designing. The hair of these brushes is nearly always set in a bamboo handle, and the point protected against damage, when not in use, by a bamboo cap. In the village of Arima, brushes are made in sets of three, one fitting ingeniously within the other.⁶ Portable brush and ink cases⁷ are frequently carried by the Japanese, and are sometimes made entirely of bamboo. Bottles,⁸ from which a drop or two of water

¹ Man's Pipe, Plate IV., fig. 12.

² *Kiseru-zutsu*, Plate IV., fig. 13.

³ Plate IV., fig. 17.

⁷ *Yatate*, Plate IV., fig. 10.

² Plate IV., fig. 11.

⁴ *Tabako-ire*, Plate IV., fig. 14.

⁶ *Fude*, Plate IV., fig. 21.

⁸ *Misu-ire*, Plate IV., fig. 15.

may be sprinkled upon the slab to mix with the ink, are occasionally made of the same material, as are also holders for the cake of ink.¹

Upon a writer's table is placed a receptacle called a *Fudetate*, in which brushes, knives, &c., are placed when not in use. This is usually a section of bamboo stem, sometimes plain, sometimes curiously formed or marked—for the Japanese have a great liking for curiosities of Nature—and sometimes carved with elaborate ornaments.

Among musical instruments must be mentioned the native bamboo flute, or *Fuye*, in the finish of which considerable care is often taken. The edges of the holes are carefully shaped, the tube is bound at intervals by lacquered thread, and, if the flute is a treasured one, it is encased in a beautifully lacquered case. Another kind of flute, called the *Hichiriki*, is blown from the end, and is a somewhat noisy instrument. Cheaply finished flutes are made of many sizes and forms, but they are mostly of a toy-like nature. Mention, however, might be made of the *Hatsune*, a whistle with the "sound of the nightingale." A curious instrument, frequently represented in drawings, and known as the *Shō*, is a sort of box of bamboo whistles blown by the mouth. It is sometimes beautifully finished with lacquer, and mounted with silver. The Japanese say that "the music of the *Shō* is like the spring wind murmuring in the rocky caves; the very nightingales come to listen and to sing."

Bamboo is largely used in making children's toys, such as tops, the framework of kites, blowpipes and whistles.



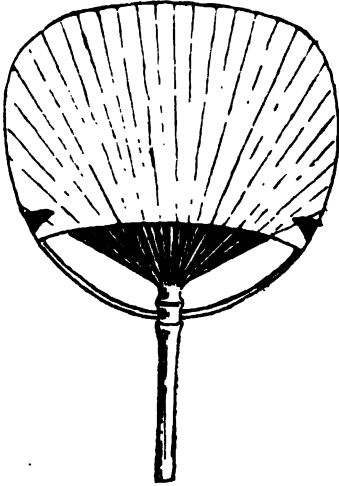
Fudetate, Brush-stand, and *Hana-ike*, Flower-vase.

TOILET AND PERSONAL USE.

In the construction of objects for personal use, the bamboo enters largely. Of these, fans, umbrellas and hats are the most important. Fans are made in Japan of a variety of materials,

¹ *Sumi-hasami*, Plate IV., fig. 16.

but none are more serviceable or better adapted for use than those in which the frames are of bamboo. The form of the *Uchiwa*, or non-folding fan, was probably first suggested by the shape of the Chinese palm-leaf fan, but the adaptation has been carried out with such art as to render it an object of much interest. So well does it obey the natural laws of construction, of economy, of effectiveness and of grace, that one may look in vain for any fault in it, whether practical or æsthetic. The *Ōgi*, or folding fan, in the management of which the ladies of Japan are as adept as their sisters in far-off Spain, is made with a bamboo frame at such a phenomenally low price, as to place it within the reach of all—a notable advantage to the denizens of a land where the summer heat is semi-tropical.



Uchiwa, Non-folding Fan.

Of much importance where rain is so abundant, as it is in certain seasons in Japan, is the *Kasa*,¹ or umbrella; and here, again, the bamboo is brought into requisition in the stick and framework with an artistic result that has never been surpassed by any people. The mere shape of the Japanese umbrella, with its plain oil-paper covering, is so graceful as to render it the most classic form of this necessary object. On a wet day, in London or Paris, the appearance of a multitude of black or

sombre-coloured umbrellas in the streets does not, in any way, gratify the æsthetic sense; but in Kioto, where the imported gingham is not yet common, the yellow native *Kasa* seems to lighten up the highways, dismal with pouring rain, as with a gleam of sunshine.

A variety of hats made of plaited bamboo are in use in Japan, some of which are left in the natural state, others covered with a cotton cover, and others lacquered. In every case—and there are many varieties in form—the bamboo hat is made simply as a protection from sun and rain, the air having free access to the

¹ *Ama-kasa*, Plate V., fig. 3.

head.¹ Some of the hats worn by peasants are so large that they deserve to be classed with the umbrellas. Hokusai, in his numerous illustrations of Japanese life, has made many amusing drawings, in which bamboo hats and umbrellas most prominently figure. Japanese clogs, or *Geta*,² although usually made of wood, as in Europe, are occasionally to be seen of bamboo.

Among the less important objects of personal use sometimes made of bamboo, are the fine combs, or *Suki-gushi*, used by ladies in the preparation of their elaborate "coiffures," hair-pins,³ the frame-work of the cushions, or *Kanzashi Sashi*, in which hairpins are stuck when not in use, toothpicks and toothpick cases.

A very curious article is sometimes used by the Japanese, known as the *Nomitori*.⁴ Although the native houses are generally most cleanly, and the floor coverings a spotless white, these said floor coverings, or *Tatami*, are sad harbourers of the ubiquitous flea. In the summer time these pests are especially lively, and as a remedy, the *Nomitori* is brought into use. Actually, it is a flea-trap, although in size and appearance it may be thought by some to be more suited to catch rats and mice, or to be used as a toast rack—the spaces between the bamboo bars being half an inch or more. The stranger, on seeing this object for the first time and being told its use, is naturally apt to marvel at the immensity of the insect that could be kept prisoner in it ; but his wonder ceases when he is informed that the fleas are caught by smearing the bottom of the trap with bird-lime, and that the only object of the bars is to keep the clothes of the susceptible person, in whose sleeve it may be secreted, from touching the bird lime.

Another article made of bamboo called the *Hitori-amma*, or self-shampooer, illustrates a characteristic native custom. In large towns, a thriving profession, often followed by blind people, is that of shampooing. After a hard day's work comes the warm bath, and when this is followed by a gentle kneading of the muscles, the refreshment is great. But, sometimes, the peasant may have no money to spare wherewith to pay the modest charge of the professional shampooer, and then it is that the *Hitori-amma* is brought into use. It is a very simple contrivance, consisting of a bent piece of springy bamboo, on one end of which a ball, made of rags, is fixed. The patient takes a

¹ *Kasa*, Plate V., fig. 4.

² Plate V., fig. 5.

³ *Kanzashi*, Plate IV., fig. 20.

⁴ Plate IV., fig. 22.

sitting posture on his heels, places the other end of the bamboo on his knee, and so holds it and bends his body that the ball hangs over his spine. By shaking the rod rapidly the ball hits his back, and when this is done in certain spots, it is said to be quite invigorating.

Of other objects made in Japan of bamboo, and not strictly to be classed with the foregoing, there are several deserving especial attention. The native palanquin known as the *Kago*, or *Yamakago*,¹ may be looked upon as the most national form of conveyance—the *Finrikisha* being a comparatively modern contrivance of American invention.

The *Kago* is a sort of chair slung from a pole carried on the shoulders of two or more men. The simplest form of this carriage is made of bamboo, and the material being very light and strong, it is admirably adapted to the purpose.

Japanese bamboo bows (*Yumi*) and arrows (*Ya*) are very superior weapons to those made of the same material in India and elsewhere. The Indian bow is simply a split piece of bamboo tapering to the ends; while the common Japanese bow consists of two flat pieces of bamboo joined on either side of a length of elastic wood, the whole being carefully and elaborately bound together by fibre, and neatly finished.

The breastplate² and stick, or *Shinai*,³ used in fencing are made of bamboo. The great elasticity and toughness of the material adapts it admirably to such purposes, and the noise it makes when a hit is made is very effective for a public performance on the stage.

The *Hashigo*, or fireman's ladder, is also of bamboo. This noticeable object in every town and village is made twenty to thirty feet in length, and the lower part is splayed outwards to secure it better against falling.

The flagpole (*Hatasawo*) is another familiar object made of this material. An announcement of land for sale is painted on a long slip of calico, and this is conspicuously displayed upon a tall bamboo. In similar manner, the announcements of theatres, shows and auctions are made. The streets devoted to theatrical booths and other such places of amusement, are always gay with many coloured flags so suspended.

¹ Plate V., fig. 1.

² *Kenjitsu dōgai*, Plate V., fig. 7.

³ Plate V., fig. 6.



Fig. 1. *Yama-kago*, Palanquin. Fig. 2. *Hoso-Chōchin*, Lantern, used chiefly by *Jurikisha*-men. Fig. 3. *Ama-kasa*, Umbrella.
Fig. 4. *Kasa*, Peasant's Hat. Fig. 5. *Geta*, Clogs. Fig. 6. *Shinai*, Fencing Pole. Fig. 7. *Ken-jitsu dōgai*, Breastplate for Fencing.

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ASSOCIATION

When the nodes of the bamboo are broken through, they make excellent and very cheap conduit pipes. Water is conveyed through them from springs to private houses, and for irrigation purposes. Occasionally a whole village is supplied with water conveyed from a distance in such pipes, placed underground. As a familiar instance to most travellers in Japan may be cited the baths of Miyanoshita, which are supplied with hot water conducted through bamboo pipes sometimes over, sometimes under ground, from the natural springs which are situated some distance away from the bath houses and *yadoya*, or inn.

In the construction of fences¹ around dwelling-houses or enclosing garden plots, the bamboo is brought into frequent requisition, and much ingenuity is displayed in the production of varieties of such fences, many of which are very pleasing in appearance.

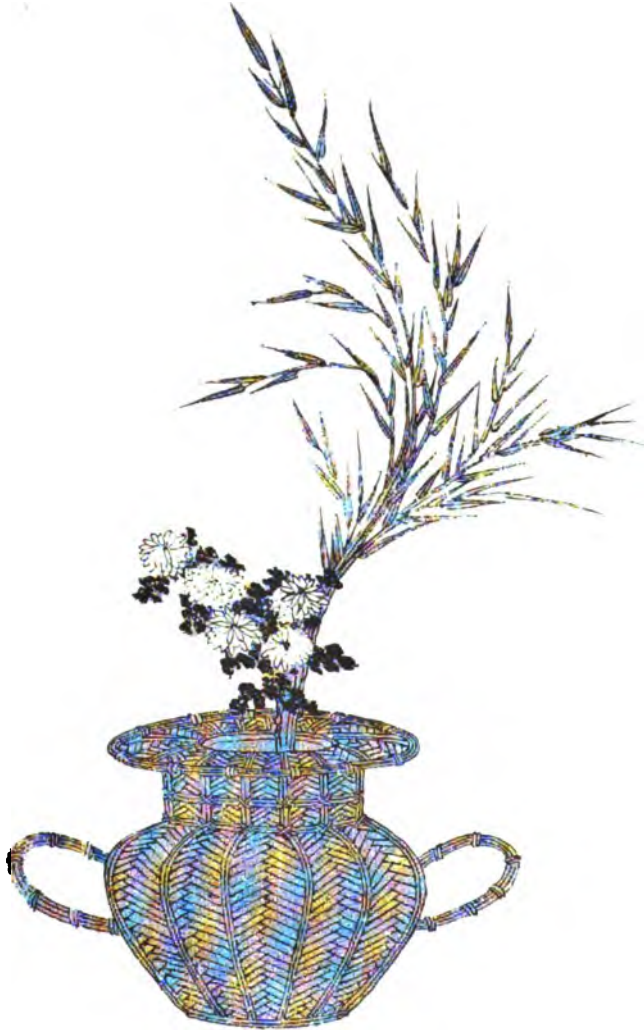
In the rainy season, the rivers of Japan are sometimes very much swollen by the floods, and the banks are in continual danger of being washed away. To prevent this, very long, coarse openwork baskets are made of bamboo and filled with boulders, and placed in the water by the bank sides to afford protection to them. They are also used for damming the water up.

In comparing the objects made in Japan of the bamboo with those made of it in other countries, one cannot fail to be struck with the especial intelligence which the Japanese have shown in its employment. The particular properties of the grass and its many excellences, have all been duly regarded. The Japanese have not failed to take full advantage of its peculiar natural formation in making it into boxes, bowls, bottles and tubes ; they have made immense use of its characteristic of being readily split into long, even, flexible lengths, as exemplified in their baskets and plaited wares, and in their umbrellas and fans. Its peculiar hardness, its non-liability to splinter, and its knife-like cutting quality, have been brought into requisition in certain agricultural and other instruments ; and its strength, combined with lightness, has been recognised in the construction of portable carriages and other burthensome objects.

Chairs and couches being a superfluity where the people sit upon their heels and lie upon the floor, the Japanese have had no occasion to imitate their neighbours, the Chinese, in making

¹ *Take-gaki*, Plate II., fig. 1.

use of the bamboo in the construction of those articles for which it is so well suited ; but in the demand which has sprung up in Europe for objects of Japanese manufacture, including many



Hana-kago, Flower Basket.

articles of furniture, foreign to their own requirements, they have not been slow to adopt it in many ingenious novelties ; and, as their imitation of Western manners of living becomes more and

more general, and they begin to look out for a national expression of their new habits of life, it is more than probable that they will turn to such natural products as the bamboo for use in the construction of the objects their new requirements may demand.

Of the natural ornamental value of the bamboo, the Japanese, with their fine art-instincts, have made the most. The beautiful marking of the stems of certain species, the characteristic nodes, the peculiar formation of the roots, have been preserved with full appreciation, when possible, not alone in objects of artistic pretensions, but frequently also, in the commonest of their productions. From this it may be inferred that the Japanese are truly lovers of the bamboo. And this is indeed so ; for their artists are never tired of depicting its graceful forms, nor their poets of singing its praises ; while their lacquerers, metal workers and potters, often fashion their wares in imitation of it. There are several interesting Japanese books, written and copiously illustrated, to instruct the student in the manner of drawing the bamboo. From these we may form some judgment of how closely the artist has mastered its every particular feature. The pupil is taught not so much to draw the stems, the leaves, the nodes, with mathematical accuracy, but rather to catch something of the characteristic spirit of the plant as it springs from the ground, bathes its foliage in the glorious sun, or weathers the fierce blast.

In conjunction with the pine tree and the plum blossom, the bamboo forms a trio symbolic of long life, beauty, and uprightness ; and this trio of emblems is considered to be an appropriate one to grace the marriage ceremony. Truly has the bamboo been a blessing to the Japanese in its many uses, and deservedly do they hold it in such high estimation.

Mr. N. OKOSHI, Japanese Acting Consul-General in London, *Member of Council*, said :—

We have listened to a very interesting lecture. Let me congratulate the Lecturer on the lucid manner in which he has explained to us the multitudinous uses of bamboo in Japan.

I may perhaps go beyond the scope of the subject, when I mention that the uses of that plant are not limited to material objects.

Not to speak of baptismal names meaning Bamboo, which are very common, there are many family names "Bamboo," but always with some other word prefixed or added thereto.

I can remember about thirty such names, for instance : Mr. BAMBOO-Island, (*Take-Shima*), Mr. BAMBOO-Well, (*Take-Yi*), Miss Inside-BAMBOO (*Take-no-Uchi*), Mr. Middle-BAMBOO, (*Take-Naka*), or Mrs. BAMBOO-Under, (*Take-Shita*), &c., &c. I know such English family names as Flower, Wood, or Forest, but I never heard of any person bearing the name of Bamboo, probably because this plant does not grow in this country, while in Japan it is so abundant. This instance shows that so extensive and various are the uses of bamboo in Japan that its name permeates the life of the nation and influences the very names of the people.

The Rev. S. COODE HORE (Visitor) observed, that in the symbolism of the Japanese, the bamboo expressed, according to Dubard, Just Judgment, Noble Heart, and devoted systematic conduct.

Mr. JOHN R. JACKSON, A.L.S., Curator of the Museum of Economic Botany at the Royal Gardens, Kew, (Visitor), said that, owing to Mr. Holme's munificence, the splendid collection of Japanese bamboo products would henceforth be deposited in the Kew Museum ; and as one who would have the future charge of the collection, he rose to congratulate Mr. Holme on the success of his efforts, not only in collecting the materials before the Meeting, but also in making a very interesting subject still more interesting by the lucid manner in which he had treated it.

He was not going to criticise the Paper, for he considered it was

above criticism, but he simply wished to thank Mr. Holme for his liberality in presenting such a remarkable collection to the Kew Museum, and he thought Kew was very fortunate in being selected as the recipient of it.

The Collection had been exhibited during the past twelve months at Warrington, so that the people in that part of the north had had an opportunity of inspecting it; and now that it had come south he thought he could promise Mr. Holme that when it was arranged in its new home at Kew, it would attract even more attention, and be visited, certainly, by a much larger number of people.

He regretted that Mr. Thiselton Dyer, the Director of the Royal Gardens, was unable to be present, as he was sure he would have been much interested in the Paper, and would have expressed his thanks on behalf of Kew in much more graceful terms than he was able to do.

Mr. HARRY JONES asked the Lecturer whether the bamboo was used in the schools of Japan for the same purposes as a kindred product in English schools, and whether it had the same stinging properties.

Mr. HOLME said that he would reply to the question at once.

The Japanese were very gentle with their children, and the bamboo was not used in that particular manner. In China, however, the case was different. He believed there the bamboo was used to inflict very great cruelties.

The Rev. S. COODE HORE (Visitor) remarked that in one of the classical books of China, he thought it was the "*Shi King*," there was a reference to the ancient classical birch.

Mr. T. J. LARKIN said: I do not wish to detain you at this late hour of the evening, as the Lecturer has most ably and exhaustively treated his subject, the uses of the bamboo, and I am sure that there are other old residents in Japan here this evening, as well as myself, to whom some of its uses just described will appear new. I would, however, like to call attention to one use that has not been mentioned, that is, in the making of bamboo spears or *take-yari*, of which in 1877 I was very near having a painful experience; but before I say any more I wish to corroborate the Lecturer's remarks in reply to the question of Mr. Jones, that the Japanese are extremely kind and indulgent to their children, and rarely resort to "*bamboo chow-chow*," which, however, they understand pretty well in China. But to return to Japan and the bamboo spear; this is made of a bamboo, sharpened like a lance, and heated to hardness, is a most formidable weapon, and has been known to pierce through

two bodies at one time. I was at Yokkaichi in 1877, when the peasants, armed with bamboo spears, rose in rebellion against the government, which up to that time had garnered in the taxes in kind or produce, and had just substituted a tax in money instead, thereby causing great commotion and perplexity amongst the peasantry. I then had an opportunity of seeing the use of bamboo spears. The peasants thrust their spears through the mud walls of the houses, and many people were killed on that occasion.

I can only say further that Mr. Holme has shown great industry in his researches in bringing before us to-night so many interesting specimens, and I congratulate him upon his lecture.

Mr. *Secretary* DIÓSY said, that one use of the bamboo in Japan had not been mentioned that evening, probably because it was of Chinese origin and purely local to the warm, orange-growing province of Ki-Shiu, on the Inland Sea. At Wakayama, the chief town of that province, and in the adjacent country districts, the custom prevailed during the hot summer-time of having in each house one or several cylinders called *Chiku-Fujin* (literally, "bamboo lady"), made of plaited bamboo, which people took to bed with them for the sake of coolness.

As they knew, there were no bedsteads in Japan; the people slept on thick quilts (*Futon*), laid on the floor-mats, and covered themselves with quilts, and in warm weather these were sometimes inconveniently hot. Two plans were adopted to obviate this—one was to have a cord attached to the quilt, which ran over a small hook in the ceiling, so that the sleeper could raise the quilt from his body at pleasure; but the mode most frequently adopted was to have the bamboo cylinder under the bed-clothes to keep the quilt off the sleeper. It was about the size of a human being, and each person took this to bed with him.

The *Chairman*, in closing the discussion, wished first to tender the thanks of the Society to the authorities of Kew Gardens for their help in allowing the collection to be shown. One practical suggestion he had to make; the sound produced by bamboo pipes was very soft and mellow; it was used largely by the Japanese in the manufacture of their musical instruments, as in the *Shō* and *Shakuhachi*, and it seemed possible that organ builders might derive advantage from the use of this reed for organ pipes.

Mr. F. A. SATOW, *Member of Council*, in proposing a Vote of Thanks to the Lecturer, remarked that the only instance of the employment of the bamboo in Japan which had not been touched upon by Mr. Holme was, according to a previous speaker, its application to purposes

1970
CALIFORNIA



CARVED BAMBOO.

FLOWER VASE (*Tate Hana-ike*).

Height, 30 inches; Diameter, 5½ inches.

By KŌYAMA HIKONORI (19th Century).

(Prof. Anderson's Collection.)

effective enough perhaps, yet hardly humane. As an example of the misuse and not of the use of the bamboo, its employment in the sense indicated scarcely came within the scope of the Paper just read, a Paper which formed without doubt the most comprehensive and instructive contribution to the subject imaginable, one, moreover bristling with hints both of an economic and of an artistic nature, and of which, doubtless, full advantage would be taken.

Mr. F. YEATS EDWARDS, in seconding the Vote of Thanks to the Lecturer, said that he did not propose at that late hour to add anything to the discussion, the more so as he had not enjoyed the advantage of travel in Japan. Being, however, an enthusiastic collector and student of Japanese art, &c., and moreover well acquainted with many bamboo-growing countries in the East and elsewhere, he had no hesitation in saying that he was perfectly amazed at the multitudinous uses to which the bamboo was and could be applied, and felt convinced that his own hearty appreciation of the lecture and of the Lecturer's painstaking study was fully shared by all present.

The Vote of Thanks to the Lecturer was carried unanimously.

Mr. CHARLES HOLME, in acknowledging the compliment, said, with regard to the bamboo spear in Japan, it was made of a class of bamboo that was solid throughout. It was common enough in India, but it was very rare in Japan, and only occurred in a small district. That was why he had made no reference to the use of bamboo as a weapon.

A leaflet, printed on paper made in China of bamboo, which had been prepared at the expense of Mr. Charles Holme, was distributed to members and visitors on entering the hall. It contained a synopsis of the Paper of the evening, and an illustration of the *Hana-Kago*¹ carried by itinerant flower vendors in Japan. Copies have been deposited in the Library.

The following OBJECTS OF INTEREST were exhibited in addition to Mr. Holme's Collection :—

A Collection of Japanese Art Specimens in bamboo (carved, engraved, lacquered, plaited). Exhibited by Professor W. ANDERSON, *Chairman of Council*.²

¹ See p. 29.

² One of these specimens is illustrated in Plate VI.

A Study of Bamboo, in Sepia, on Paper. By WATANABE Seitei, of Tōkio, (1891). Exhibited by Mr. T. J. LARKIN.

Two *Kakemono*.

Bamboo and Birds, by Shōyei, 16th century.

Landscape with Bamboo, by Yeitoku, 16th century. (Shōyei was son, and Yeitoku grandson of the great painter MOTONOBU, three of whose *Kakemono* were exhibited at the Inaugural Meeting). Exhibited by Mr. W. HARDING SMITH, R.B.A.

The ATTENDANCE at this meeting was 140.

THE
THIRD ORDINARY MEETING.
JUNE 15TH, 1892.

[*Held in the Hall of the Society of Arts, John Street,
Adelphi, W.C.*]

Professor W. ANDERSON, F.R.C.S., *Chairman of the Council*, took the chair at 8.30 P.M. and in introducing Mrs. Ernest Hart, the lecturer of the evening, remarked that, during her visit to Japan last year, Mrs. Hart had devoted herself to a painstaking investigation of the processes employed in the art industries of the country, and, more especially, of the economic condition of the skilful, patient workpeople—one should, perhaps, rather say artists—by whom these industries are carried on. Mrs. Hart would illustrate her remarks by means of specimens, the beauty of which would certainly make all those present anxious to know more of the methods by which, and the conditions under which, these exquisite designs and delicate shades had been produced.

Mrs. ERNEST HART, M.J.S., then read her Paper on “Some Japanese Industrial Art-Workers (Crape Printers),” illustrated by numerous specimens from her Collection.

SOME JAPANESE INDUSTRIAL
ART-WORKERS,
(CRAPE PRINTERS.)

BY MRS. ERNEST HART, M.J.S.

EVERY day I stayed in Japan I found how much there was to learn from the simple, joyous, artistic workers of the Land of the Rising Sun, and this not only in arts but in ideals. Japan is a nation of such great antiquity that it was civilised when we were barbarians, and of such modern development that it was, so-called, barbarian when we were civilised. The Japanese and the English have striven and are each striving to learn from one another the arts, the methods, the ideas which have made of the one a nation of art-workmen, earnest students and unpractical idealists, and of the other a machine-driven power of production, an all-pervading people of traders and conquerors. Japan has been eager to learn from us our science, our methods of defence, and our theories of self-government ; we have been less inclined to learn from Japan, though willing to adopt and adapt, and often spoil, as much of her art as would improve our manufactures.

Japan was to me a land of instruction, full of wonderful art-industries, followed by a patient and refined people with a modesty, earnestness, and simplicity delightful to see. The effort of a Japanese workman is not, as in Birmingham or in Sheffield, to make anything seem better than it is ; but so to complete and perfect his work that it proves on examination to be better and more beautiful than it at first seems. This is true, not only in the past, in the old feudal days, when the artist-workman executed his best to the honour and glory of his *Daimio*, but now, even in the present day of competition and European civilization. It is not an uncommon opinion in Eng-

land that Japanese art-work to be good must be antique. This is, I venture to think, a mistake ; on the contrary, in most, if not in all, the art industries as fine and beautiful work is being done now as was ever done. In metal work, cloisonné, lac, ivory carving, pottery, porcelain, weaving and in crape-printing, truly wonderful work is being done in Japan ; though, owing to the desire to obtain the favour of wealthy European and American buyers, and to meet the demands of European and American markets, the art productions of Japan are not so unique and characteristic in make and form as they were before the Revolution and the opening of the Treaty Ports. There is one art, however, which has remained untouched by European influence, and which in its aims, its methods and its results remains uniquely Japanese :—I refer to the delightful art of Crape Printing.

Every visitor to Japan, even the most casual observer, is struck by the beauty and variety of design of the stuffs worn by the women and children. It is the custom in Japan for the little children to be dressed in materials showing the most gorgeous colouring and large and complicated designs. A tiny child will frequently be seen looking like a flower-ball, its small round body blazoned all over with brilliantly-coloured peonies and chrysanthemums. As the child grows into the young girl she is dressed in crapes of more tender colour and artistic design, but on gala days she is as brilliant as a butterfly. After marriage, the young woman is clothed in more sober tints ; and as she grows into an old woman her dress becomes as grey and quiet as that of a moth. If one chances to be the fortunate observer of the pretty and graceful *musume* of Japan on a floral fête-day, such as the Sunday on which all Tōkio goes out to see the Cherry Blossoms at Uyeno, or to picnic under the long lilac blooms of the wisteria at Kameido, one cannot but be struck by the fact that all the charming stuffs worn by the women and children vary infinitely in design and in artistic beauty. Being pretty well acquainted with the methods of cotton-printing in use in England, I was very curious to know how the great variety and interchange of colour, the frequent complication of design, and often its sketchy impressionism, were produced by the Japanese methods of crape-printing. This I took a good deal of trouble to ascertain, and by the aid and with the companionship of a

Japanese friend, a graduate of Cambridge, who kindly acted as my guide and interpreter, I visited a number of the crape-printing establishments in Tōkio.

It is, perhaps, scarcely necessary for me to describe the dress of a Japanese woman ; but I will do so as briefly as possible. It consists externally of a long, loose, straight garment called a *kimono*. This dress, open at the throat, is folded across the chest, and firmly held round the waist and hips by a stiff broad sash, which is made of silk damask, and called an *obi*. The sleeves are square and long, and while they give graceful draperies about the close-fitting garment, they serve usefully as pockets. Within the open space round the throat is folded a crape or silk "fichu." In the house the dress is long, and falls round the feet ; but in the street it is raised by means of a cord round the hips, and is lifted well out of the mud. Under the *kimono* are worn a number of similar garments, cut in the same way and which follow its lines exactly. Every part of a Japanese lady's dress, whether seen or unseen, is dainty, beautiful and artistic, and some of the most delightful specimens of crape-printing I have found on *obi-age*, which are long narrow strips of crape used to tie up the big bustle supporting the heavy bow of the *obi*, and which are never seen outside. With the exception of the sash, or *obi*, which is always stiff and firm, and which takes the place of the corset in European women's dress, soft clinging materials are alone suitable for Japanese women's dresses : hence they are almost invariably made of crape.

Crape (*Chirimen*) may consist entirely of silk, or of a mixture of cotton and silk, or of cotton only. The material has an uneven, crinkled surface, very much affected by the Japanese. This appearance is obtained, not as in England, after weaving, by a craping-machine, but by the weft-threads having received, in twisting, a torsion to the left or to the right. The cloth is woven with two shuttles, two or four shots being given with the left-twisted thread from one shuttle, followed by the same number with the right-twisted threads from another shuttle. When the cloth is removed from the loom it shrinks to a narrow width ; it is then boiled for some hours in water containing straw ashes. While wet it is stretched, rolled on a wooden cylinder and dried in the sun. The torsion given to the threads is accomplished by a very simple machine. The yarn passes

over a large but light bamboo wheel, and, dividing, half passes to the right, and is twisted and wound on to spools, and half to the left, being twisted and wound in the same way. For Japanese use, crape is woven from twelve to fourteen inches wide; but for export a wider cloth of twenty-four to twenty-seven inches is woven. Materials in plain colours are not liked in Japan; even the cheapest cotton crape worn by the poorest person is decorated with a design, of which the artistic beauty cannot fail to strike the most indifferent observer, while the intricacy and elaboration of some of the prints of the materials worn by the women and children excite amazement.

A crape-printing factory in Japan is one of the most primitive of buildings, and the appliances used for the production of these wonderful art-stuffs of the simplest. A long shed, open at three sides, and furnished with trestles and seven yard long narrow boards, on which is stretched the cloth to be printed—this is the factory. When I first entered one of these I looked around for the appliances—for the large wood blocks with which hand-printing is done in England, or for the rollers; but I saw nothing but the blue-bloused workmen bending over the narrow boards, and working with brush and rice-paste on delicate paper stencil-plates.

In fact, stencil-plates with a few brushes and saucers full of dyes in solution, or mixed with rice-paste, and the human hand—that most perfect of machines when guided by an intelligent and artistic mind—are the only implements by means of which the Japanese art-workman produces his marvels of crape-printing. To describe the process, I quote the following description from a paper already published by me in the '*Manchester Guardian*'¹ of 5th August, 1891:—

“To make it quite clear we will imagine, for example, that a simple Japanese pattern, such as that of a white fan decorated with a realistic design of birds and branches of pink plum blossoms, thrown on a pale blue ground, is being printed. Each fan may contain a separate design if wished: the method is the same. A stencil-plate (*Katagami*) made of stout water-proof paper is temporarily fixed by bradawls to the cloth and table beneath, and with a bamboo spatula a paste of rice and

¹ See Catalogue of the Society's Library: Mrs. Ernest Hart's 'Papers on Japan.'

other materials is spread rapidly and evenly over the surface of the plate. The paste passes on to the cloth through the patterned spaces of the stencil-plate, and thus covers the parts it is intended to leave white in the design. The plate is then removed and the rice paste is allowed to dry. The workman passes down the long table, which is the length of an entire piece of cloth, and, using the same stencil-plate, he quickly covers over the spaces intended to be left white throughout the whole extent of the cloth. A series of stencil-plates are then used in succession in order to draw in the outlines and put in the colours and shades of the design. Thus, one plate will give the outlines of one half of the flowers and birds, the rest of the outlines being completed by another plate. With a third plate the brown tints of the birds' wings are put in ; with a fourth their beaks and claws ; with a fifth the colour of their plumage ; with a sixth the pink shades of the plum blossoms ; with a seventh the green leaves, and so on, the number of the stencil-plates being only limited by the complication of the design and by the variety of the colours and tints in it. The colours are laid on moist with flat round brushes" [Plate VI.]. "The depth, tone, and shading of the colours depend on the taste and skill of the workman. It is delightful to watch him at work, and to find how instinctively and rapidly he feels that a tone is here too strong, there too weak, and to see him shade and temper it by dipping his brush into the dish of clean water always at hand, or deepen it with a few strokes of the paint-brush. Rapidly the design in all its complication grows beneath the apt fingers of the printer, and soon the long strip of cloth or silk crape is covered with fans and birds and flowers ; but the base of the cloth still remains white. To dye it blue, the parts which have been already printed are covered with a thick layer of rice-paste. When dry, the whole surface of the cloth is brushed over with a paste of indigo and rice, or it is dipped in the indigo vat. The cloth is then steamed to obtain fixing of the colours by the mordants with which the dyes are mixed, and, finally, the rice-paste is washed off, when the design of birds and plum blossoms on a white fan, on a blue ground, will appear as clean and distinct as if just drawn with the brush. The simplest designs of mere dots and lines, as well as the most elaborate, are executed by the same process.

"It can easily be understood that such a method as that

described above will allow of the greatest elaboration of design and its most artistic and beautiful realisation. The most cunning effects are, however, sometimes obtained by painting ; and from the hands of the stencil-printer the stuff often passes to the painter, who, with a small brush, puts in tints or markings on wings, or feathers, or flowers, shading, and combining colours with rare skill and intuitive perception of the beautiful in tones and 'values.' [In Plate VII. these painters are represented at work.] "Many of the more artistic designs on silk crape, in which one searches in vain for the 'repeat' are painted entirely by hand. A design which was very popular last season, called 'The Moon and Clouds,' was hand-painted, and could be produced in no other way. In it the moon swims in shimmering clouds of pale blues and greys, which pass here and there into warmer roseate hues. Yard after yard the painter gives a rein to his poetic fancy—here raising a storm-cloud, there sending a few storks flying across the face of the full moon. Touches of silk embroidery sometimes enrich and give point to the dainty designs of the 'fichus' and *obi* worn by Japanese ladies.

"In every crape-printing factory there is an artist employed who sketches in black and white the new designs for which stencil plates are to be cut. With a mind stored with memories of the numerous drawings of the classic artists of Japan, or new impressions gathered from nature, and with a hand trained to obey the impulses of the mind, he may be seen sitting on the ground in the simple workshop, drawing with clear rapid strokes of the brush, design after design of chrysanthemums, cherry blossoms, wisteria, bamboo, storks, fans, monkeys, &c., in combinations ever old but ever new, and always charming. On my asking once at a printing factory in Kioto to see the artist design, the master sent for him to the little garden, where, tying up one end of a strip of cotton cloth to the boughs of a peach-tree laden with pink blossoms, while the other was held by a workman, he sat down on the ground and immediately drew with clear bold strokes a design of a peony with its flowers and leaves."

On another occasion, in a workshop at Tōkio, a workman printed for me a simple design and presented me with the stencil-plates used for the purpose ; these were five in number, the outlines and the various tints each requiring separate plates.

It will be easily understood that it is only necessary to increase the number of stencil-plates in order to produce the most elaborate and complicated designs, of which the *obi-age* now before me, from my collection, is a fair example. Here are seen a great number of fans in each of which is displayed a different design. The "repeat" is about three-quarters of a yard long, and even when repeated the design is given in another range of tints and colours. Plate VIII. gives one of the gorgeous designs which are made specially for the decoration of little children's garments. The art of the workman is here shown in the shading of the leaves and in giving the necessary relief. Impressionist pictures of the blossoming cherry-trees on the hills of Arashi-Yama with the flowing river beneath, or of Fuji-no-Yama, rising snow-crowned into the clouds, are not unusual subjects of decoration for an *obi-age* which can be bought for two or three shillings, and which we think worthy of being framed as a picture, but which the Japanese woman ties round her waist, feeling only that because it is beautiful it is fit for her to wear, and that there is no need to display it for admiration, for there are thousands more of such things of beauty produced every day, and which can be easily obtained from the hands of the same deft workmen.

When a European who has not visited Japan is told that these charming impressionist pictures are the work of the stencil-printer, he exclaims with incredulity that 'surely it cannot be done by stencil printing. Where are the hard sharp lines and the stiff formal designs which we are accustomed to associate in our minds with stencil printing in Europe?' But it must be remembered that the Japanese artisan is an art workman, that the stencil-plate only gives him the design, and that he, out of his intuitive art perception, furnishes the colours, the tints and the shading. Thus, in such a design as that of misty mountains with Whistlerian impressions of trees, the lines of the mountains and the sketchy blotches for the trees will be laid in by means of stencil-plates, but the workman, who is always furnished with a saucer of clean water beside him, will rapidly lighten, darken, blend or shade colours to his own fancy and his art delight in his work. In fact, stencil printing is in Japan a combination of printing and hand-painting, the crudeness and hardness produced by the stencil-plate being constantly corrected by the paint-brush of the workman, so that, in the end, it often becomes difficult to

say which part of the work has been painted by hand and which printed.

Silks, satins and velvets are printed in exactly the same way as crape. When combined with delicate embroidery, the most amazing effects are produced, amazing in the sense that it is impossible to discover how they are produced, so intricate and clever is the combination of printing, embroidery and weaving, the withdrawal of weft threads to replace them with others, to give the touches of colour required, often adding to the mystery of the effect. The most beautiful work of this kind is seen in the show-room of Mr. Nishimuro, of Kioto. It is rarely seen in this country, the crape-printing and the embroidery made in Japan for export to England being, generally, of the most vulgar kind, and such as the Japanese themselves would never tolerate in their own houses or on their own persons.

When visiting a Japanese temple one finds in the outer courtyard a deep stone tank of spring water, in which the pious wash their hands. Fluttering in the wind, and hanging from the wooden frame above, are a number of blue and white cotton towels. These can be bought everywhere for one or two cents apiece, and are naturally treated in Japan as objects of no artistic interest. They are, however, delightful examples of the stencil-printer's art, for thrown roughly across each towel is a printed design in indigo—a spray of bamboo, a flying stork, which look as if they were drawn in with the firm strokes and rapid hand of an artist. To decorate these simple articles of daily use, as well as the *kimono*, printed simply in blue and white, worn by boys, and the bath *kimono* put on by a gentleman after his daily hot bath, in which costume he takes the evening meal with his family, stencil-plates are used in which the design is complete in itself. The printing is effected by the process of "reserve." Thus, supposing it is required to have the design white on a blue ground, the rice-paste is spread over the stencil-plate, and passing through the interstices, dries on the cloth. The cloth is then dipped in the indigo vat, and the rice-paste subsequently washed off, leaving the design white on blue. If it is required to have the design blue on white, the plate is brushed over with a soft, round brush filled with indigo in solution. The design is printed with great rapidity. It is these stencil-plates, used for printing in a single colour, which are exciting the attention, at the

present time, of collectors. They are deservedly admired, both on account of beauty of design and of the dexterous workmanship shown in their production. Plates I. to V. give reproductions of some of the stencil-plates in my own collection. Plate IV. is a charming representation of the naturalistic mode of reproducing flowers. This plate would probably be used for printing in white or blue, and the veining and shades of the leaves would be put in subsequently with the brush. Plate III. is an example of a minute and intricate design, each fan containing a separate picture, which, though cut in paper, will give in printing the impression of having been drawn by hand. The fine hairs connecting the different and separate parts of the design will be noticed. These are laid in with the manipulative skill characteristic of the Japanese, and which, I believe, workmen of no other country can accomplish. In fact, the production of these stencil-plates for printing in single colours is of itself a unique and masterly art. Mr. Tuer has given an account of it in his treatise on stencil printing, which is profusely illustrated from a large number of plates in his own collection.¹ He says :

“The artist-workman takes some half dozen sheets of tough paper made of mulberry fibre (*Broussonetia papyrifera*), prepared with the juice of persimmon and waterproofed with a hard-drying oil. On the top he places the artist's design drawn with ink. The sheets firmly secured, he begins cutting with a long, thin knife which he pushes before him in the same way as a copper-plate engraver at home uses the burin. Slowly and accurately the keen blade cuts through the little pile of paper following the curves of the design. Where there are punctured holes or dots the knife is superseded by a fine punch, for if pins were used a burr would be formed and the design would not print clean and sharp. When the cutting-out is finished, two of the sheets are damped so that they may expand, and, what is of equal importance, contract equally in drying. One is laid down flat and covered with adhesive material. The threads are then one by one put in position, the ends sticking on to the margins. The second stencil is accurately laid over the first by means of upright pins placed in the ‘register’ holes already mentioned, the two

¹ ‘The Book of Delightful and Strange Designs,’ by Andrew W. Tuer, F.S.A. ; London, 1892. (See Catalogue of the Society's Library.)

paper plates are brought exactly together and the threads securely imprisoned. The joining of the two plates enclosing the threads is so absolutely perfect that a strong glass fails to disclose any sign of over-lapping or unevenness. That anyone but a Japanese could execute such difficult work as this is simply impossible.

“When the stencil-cutter has got through his first pile, he puts his stencilled impression on the top of the next as a guide in lieu of the original drawing, which now has no independent existence, and he will continue cutting out the same design until he has a number sufficient for his purpose.”¹

In the desire to emulate the English, steam-power and machine-production are being introduced into Japan. Thus, at Ōsaka huge cotton-mills are springing up, striving to hold their own in competition with Manchester, and at Kioto the old draw-boy loom, on which the most marvellous damasks have been, and are still being produced, is being gradually superseded by power-driven machinery. But we may earnestly hope that the love of the Japanese themselves for constant variety of design, for beauty and interchange of colour and picturesque effects in the materials worn by their women and children, will prevent them introducing even the hand-block for printing, and still less the machine-roller, so that the unique and delightful art of the stencil-printer may be long preserved to produce stuffs which are as suggestive of the infinite variety and glory of nature as a sketch of Turner's, and as complete and poetic as a sonnet.

¹ A description by Professor CONDER, F.R.I.B.A., M.J.S., of the production of these Stencil-Plates is given in the NOTE on p. 65.

The CHAIRMAN said : We must all feel grateful to Mrs. Ernest Hart, who has filled our understandings by her eloquence and learning and has delighted our eyes by the many beautiful objects she has just laid before us. I have listened with keen interest, because some years ago, during my residence in Japan, I went over almost exactly the same ground as that traversed by Mrs. Hart, and I have listened with a sense of humiliation, because I find that she has made so much better use of the experience than I was able to do.

Mrs. Hart has brought with her from the Far East a report of new methods and new ideas in Industrial Art which will, I trust, do much to advance our own efforts in the same direction,—methods and ideas which are new to us, but in some cases are actually older than our civilization.

I will only venture to refer to one of the many branches upon which she has touched—that of Stencil Work. This is not one of the more ancient of their resources. The process is claimed, in Japan, as the invention of a dyer of Kioto, SOMEYA Yūzen, in the latter part of the 17th century, and specimens of his work are said to be still in existence. It would be interesting to know whether it was employed in Europe before this time and, if so, whether it may not have been conveyed to Japan by the Dutch traders who, at the period named, succeeded in interesting the Japanese in many sections of European lore. However this may be, our Stencil Work deserves no kind of consideration by the side of that of the Japanese. It is true that in the earlier part of the present century an accomplishment taught in many schools for young ladies under the name of “Poonah Work” involved the use of stencil-plates and colours, but the results were, apparently, not of a nature to encourage the revival of the fashion. At the present time the Stencil with us is used only by decorators and sign-writers without any ambition for the æsthetic, while the Japanese have produced by its means not only a series of exquisitely beautiful decorative designs, but also, as we have just seen, elaborate pictures of landscape, birds, flowers and other natural objects, so skilfully executed that it requires the eye of an expert to distinguish them from the brush-work of an accomplished artist.

Mrs. Hart has remarked upon the custom of the Japanese to decorate

dress materials for children with very large patterns and has also shown us a specimen of a man's robe in which the elements of the design are remarkably minute. This evidences a view of the fitness of things that differs very much from our own, but I believe that the Japanese are right. They know that one of the greatest attractions of a little child lies in its littleness and that the big man is most remarkable by his bigness, and they accentuate these features, as far as possible, by the embellishments of the raiment. We hope to learn more on this subject later on from one of our members, Mr. Andrew Tuer, who has bestowed much attention upon it and has a remarkable collection of material with which to illustrate the lesson.

Mr. F. T. PIGGOTT, *Vice-Chairman of Council*, remarked that, in many cases, the designs produced by means of stencil-plates were finished with the brush. He added that Mrs. Hart had pointed out with great force the beauties of Japanese stencil printing, and this emphasized the horrors of the English stencil-plate work, with the smudged edges of which we were all familiar.

Mr. F. M. JONAS said that the Japanese were now producing very beautiful effects by bleaching ordinary Turkey-red stuff and using stencil-plates in the process.

The parts of the stuff intended to remain red were covered with rice-paste, thus preventing the action of the bleaching agent, and very tasteful patterns were thus obtained.

Mr. F. A. SATOW, *Member of Council*, begged leave to add his testimony to what Mrs. Hart had so eloquently said as to the value of the industry in question as a source of art education. The work of the stencil-plate was apparent in every household, however humble, in the country. In every cottage there hung, for instance, one of those dainty blue-and-white towels, decorated with some quaint and beautiful design. This universal prevalence of a true "Objet d'Art," with which everyone was of necessity brought into close contact many times a day, was, on the one hand, a factor in keeping alive the artistic instincts of the people, on the other hand it went to show how deep and wide-spread these instincts actually were. There was a certain novelty in choosing your towels in Japan. The patterns were not submitted to the customer in towels, but in stencil-plates. If the would-be purchaser liked none of those produced, fresh stencil-sheets would be prepared for him from his own designs, or in accordance with his wishes on the subject, and this without extra charge.

Mr. *Secretary* DIÓSV, referring to the Chairman's remark on Mrs. Hart's statement that the clothes of Japanese children bore larger

patterns than those of adults, said that of late years, and especially since Miss Kate Greenaway had published her charming drawings, a similar fashion seemed to prevail in this country, if one were to judge by the number of very small children to be seen habited in garments of ample dimensions, with enormous sash-bows, like those of Japanese *Obi*. One could see any day in Kensington Gardens mites of baby-girls almost hidden by their huge bonnets and bows.

Was this another proof that the "trail of the *Dragon* was over it all"; one more instance of the subtle influence of Japanese feeling on the Western world?

The Lecturer had called attention to the brilliant, yet tasteful, character of the decoration of the brocades and damasks worn—alas, no longer!—by Japanese nobles and *Samurai*. It should be remembered that the men who wore these stuffs, stiff with gold embroideries, sought no other means of relieving the usually sombre hues of their stately dress. The ornaments so exquisitely worked on the furniture and scabbards of their swords and dirks, on their pipe-cases and tobacco-pouches, their medicine-cases and the toggles attaching these to their girdles, were mostly unobtrusive in colour and design.

The gentlemen of Japan had, if we except the curious carved jewels (*Magatama*) of jade, supposed by some to represent the claws of bears, worn in very early times, never adorned their persons with rings or chains, or any kind of jewellery until the introduction of European fashions.

MR. WILLIAM BLAKENEY, Paymaster-in-Chief, R.N. (Visitor) said : I am glad to hear from the lady who has with such skill addressed us this evening that in the long interval which has elapsed since I first came into contact with the Japanese,—that is now over thirty-three years ago : it was in the spring of 1859,—these most interesting, cultivated people still retain their courteous and refined manners. Nothing struck us more, during our three years' exploration of the coast of Japan, no matter where we went, than the marked courtesy of every class of the Japanese, noble and peasant alike.

In her Majesty's surveying ship to which I had then the honour of belonging as one of her exploring officers, we had for some months as guests in our mess-room three Japanese officials (one of whom, we afterwards heard, has since been the Governor of a city), and the gentlemanly bearing of these men never failed to command our respect. To know Japan and the Japanese is to honour and respect them and I am now hoping in the near future to personally renew my acquaintance with both land and people and with my own eyes take note of the

marvellous changes upward and onward which I know from books (through which I have kept myself in sympathetic touch with Japan), have taken place during the third of a century over which I can take a retrospective look.

I firmly hope and believe that Japan is destined to be to the continent of Asia what Britain has long been to Europe.

Mr. Secretary GOH observed : After I have heard Mrs. Hart's exhaustive paper and the remarks made by learned gentlemen on the subject, there is very little fresh information for me to add.

The only thing that occurs to me at this moment is the point which the Chairman referred to in respect to the suitability of small patterns for big men's raiment. Young Japanese girls up to 16 or 17 years of age generally wear gorgeously-patterned and brightly-coloured dresses, but after that age they uniformly change their bright *kimono* for those of quieter and darker hues, such as grey, greyish-blue, black, or other dark colours, with small patterns. Elderly ladies in Japan never wear, as practised in England, dresses of bright colour or large pattern. We in Japan consider it bad taste to do so. I cannot explain, however, the reason of it, as the Chairman did, but I can only say that it is a mere matter of habitual taste.

Mrs. Hart also mentioned our cotton-spinning industry. This reminds me of the ambition all modern Japanese have to compete against foreign products with machine-made goods at home. I have a great fear, however, that this ambition will interfere with our own artistic productions, since the mechanical processes of manufacture cannot produce truly artistic objects. For instance, our weaving looms, as Mrs. Hart has already told you, are very simple and antiquated ; but these simple and old-fashioned looms most likely have the advantage of producing really artistic, fine textile fabrics, as shown by the beautiful specimens exhibited here to-night. The very same reason also explains the fact that Mrs. Hart could not obtain all the varieties of embroidering silk used by the Japanese embroiderers, because all Japanese embroiderers themselves prepare various kinds of silk thread out of the ready-made silk at the moment they are at work, according to the requirements of the work and to their own ideas. This is one reason why Japanese embroidery maintains its superiority over that of other countries.

Mr. J. SZALAY (Visitor) said that he had carefully examined the Stencil-Plates exhibited by Mrs. Hart and he desired to draw attention to the fact that the human hairs forming the network inserted between the two sheets of paper of which each plate was composed were, in

some instances, knotted at the points of intersection. This was evidently done to ensure greater strength in the netting, as it occurred where wide spaces intervened between the parts of the pattern. These minute knots were precisely similar to those made by European wig-makers in the manufacture of hair netting, either as a groundwork for wigs or as nets to cover ladies' "fringes." It would be interesting to know whether these minute knots were made by nimble Japanese finger-tips unaided or, as in Europe, with the help of the little instrument called by English workers in hair a "knotting-hook," which consisted of a very fine steel needle, bent into a tiny hook at its point and fitted into a wooden handle.

Mr. FRANK DILLON, *Member of Council*, proposed a Vote of Thanks to Mrs. Ernest Hart for her very instructive and interesting lecture. During his residence in Japan he had had many opportunities of admiring the exquisite taste and skill displayed by the craftsmen engaged in the minor art industries.

Mr. H. MUTSU said : I have much pleasure in rising to second the Vote of Thanks to the Lecturer. As a rule, I am afraid, the male population of Japan, especially the young (excepting those who have a special interest in the matter), do not study such subjects as the silk industries of Japan.

Although we see, from day to day, our sisters and cousins dressed in rich *kimono* and *obi* of silk and crape, our admiration and interest stop at the remark that they are beautiful indeed and we do not concern ourselves with the various stages they have gone through to achieve such perfection. I, being no exception to this rule, must frankly confess that, before I entered this Hall this evening, I have never known one quarter of what we have learned from the charming lecture which it has been our good fortune to hear.

I may venture to say that the Japanese portion of the audience tonight will be able to make the same confession. I think, however, that our ignorance of, or indifference to, these manufactures is a great pity, since the art industries are one of the most important items in the commerce of our Land of the Rising Sun. But I am firmly convinced that our interest in such industries will revive when the excitement of the railway mania and the parliamentary mania, in which we are all so deeply interested at present, will have abated. The sooner that time comes, the better it will be for our nation. It has been a great joy to me this evening to hear our art industries praised and to look at so many beautiful objects from Japan, which cannot very often be seen

in this country. I sincerely hope that the lecture we have heard will give encouragement to the art-workers of Japan and, at the same time, will convince the Birmingham imitators they should not be too eager to produce such heaps of so-called Japanese articles which, though rather pretty at first sight, are, like all imitations, not nearly so good as they pretend to be. I am, therefore, delighted to second the Motion.

The Vote of Thanks to the Lecturer was carried by acclamation.

The following OBJECTS OF INTEREST were exhibited by Members in addition to the specimens from Mrs. ERNEST HART'S Collection, consisting of printed and painted Crape (*Chirimen*) and Cotton Stuffs, Silk Damasks, Brocades and embroidered Silks, Garments made of all the above, and several Series of the Stencil-Plates (*Katagami*) used in Crape and Cotton Printing :—

By Mr. FRANK DILLON, R.I., *Member of Council* :—

Seven pieces of Crape and Silk, printed and embroidered with flowers, &c.

By Mr. F. M. JONAS :—

Various specimens, both in piece and by pattern, of white, coloured, figured and other Crapes.

The ATTENDANCE at the Meeting was 114.

NOTE.—Professor J. CONDER, F.R.I.B.A., M.J.S., &c., of Tōkio, gives, in a letter to Mr. R. Phené Spiers, F.R.I.B.A., F.S.A., *Member of Council*, the following description of the production of Japanese Stencil-Plates :

“ I delayed answering your letter of February 22nd, in order to obtain as full information as possible about the stencils, which are still used by dyers. The appearance of age is due to a coating of *shibu* (a kind of varnish made of the juice of the persimmon), to stiffen and render waterproof.

“ The pattern is first cut with a lancet-like instrument, half knife, half chisel, through sixteen sheets of Japanese paper, of exactly the same size, laid one over the other. Sixteen is the limit that the instrument will work through sharply ; the top and bottom sheets are rejected, and only the intermediate fourteen afterwards used. These

make seven stencils. One sheet is laid in a tray, which has an edging, into which it exactly fits, and is then coated with rice-paste, after which threads of wild silk¹ are laid singly, parallel and crosswise, forming a network.

“The next sheet is then carefully laid over this, the shallow box, or tray, which it exactly fits, serving as a guide, so that the pattern precisely covers that of the sheet below. If the pattern be very open, strips, or bars, of the paper are left uncut to hold it together better, and to further guide in placing the upper sheet exactly over the lower, and are cut away, afterwards, when the whole is dry. In cutting away the superfluous parts, as well as in, subsequently, trimming parts of the pattern which have not fitted accurately, some of the threads may be cut and destroyed, but a superfluity of them is used to provide against such contingencies.

“The man whom I cross-questioned on the subject admits that the work requires the greatest amount of precision and delicacy of fingering, and that only a few of his best men are masters of the craft.”

“*Tōkio, May 13th, 1892.*”

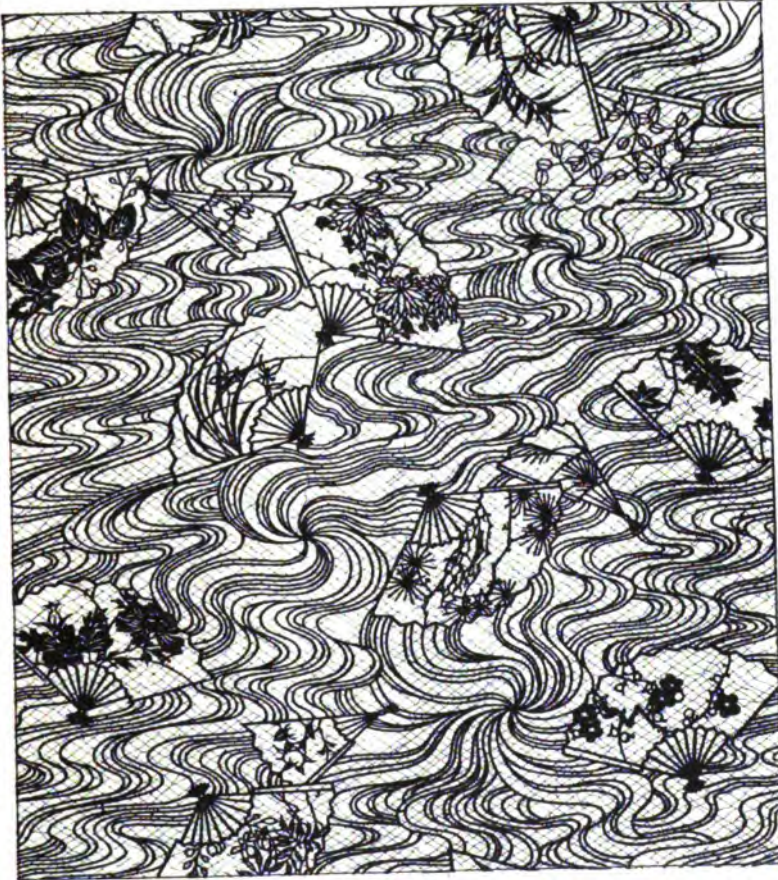
J. CONDER.

¹ Or, sometimes, human hairs.—NOTE by the Hon. Secs.



STENCIL PLATE, WITH HAIR NETTING.
(Mrs. Hart's Collection.)

70 VINU
ANPOLIAO

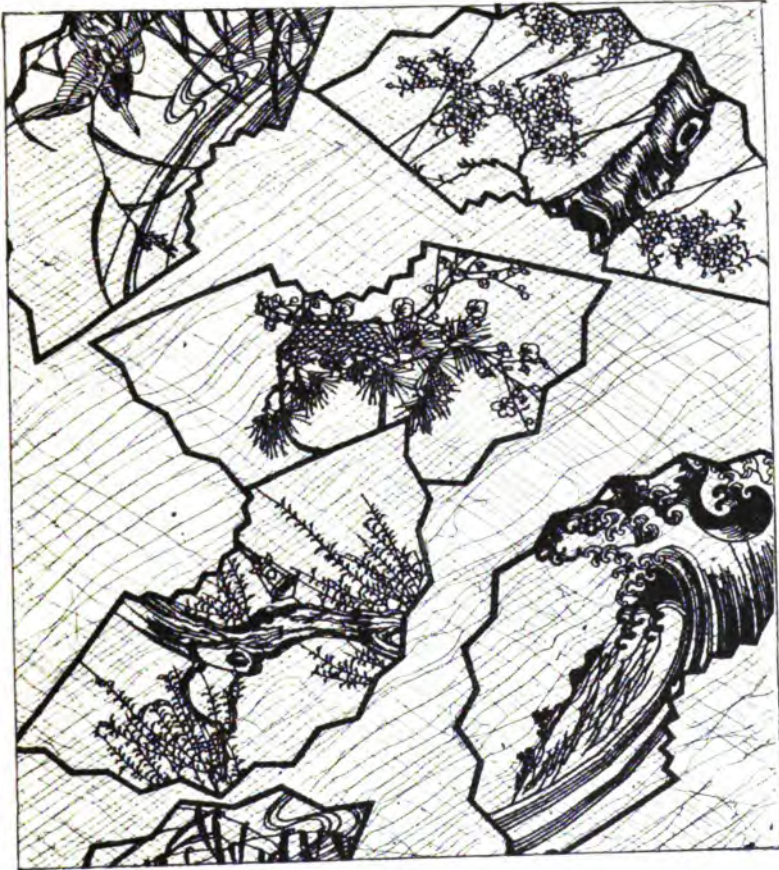


STENCIL PLATE, WITH HAIR NETTING.

FANS FLOATING ON A STREAM.

(Mrs. Hart's Collection.)

70 1980
AMORLIAD



STENCIL PLATE, WITH HAIR NETTING.

FAN DESIGNS.

(Mrs. Hart's Collection.)

70 VINTI
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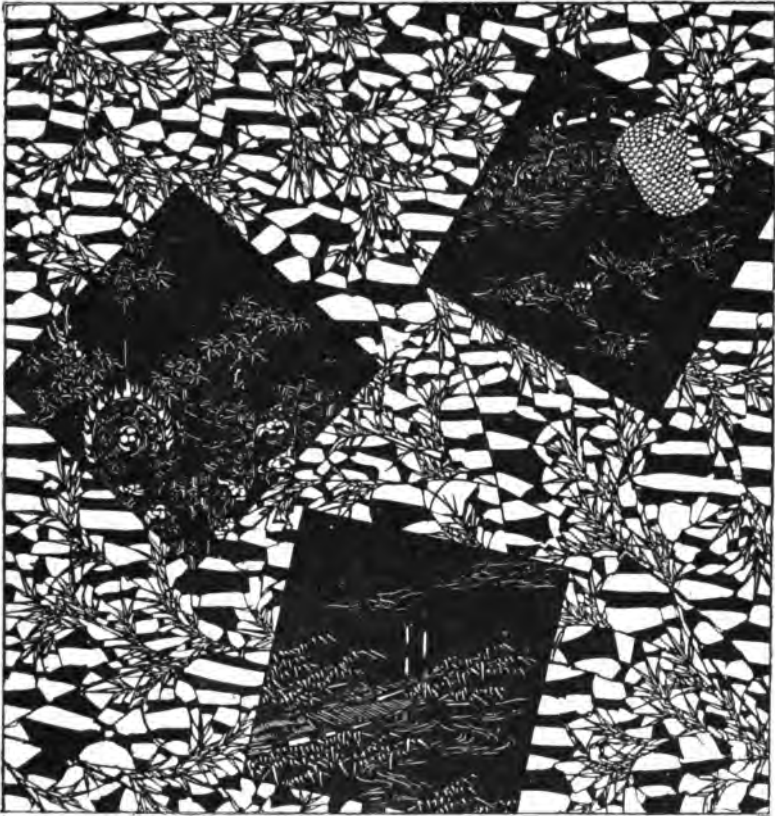


STENCIL PLATE, WITH HAIR NETTING.

FLOWER AND FOLIAGE.

(Mrs. Hart's Collection.)

70 7041
ANBONLIAO



STENCIL PLATE, WITHOUT HAIR NETTING.

(Mrs. Hart's Collection.)

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ABRIL 1960

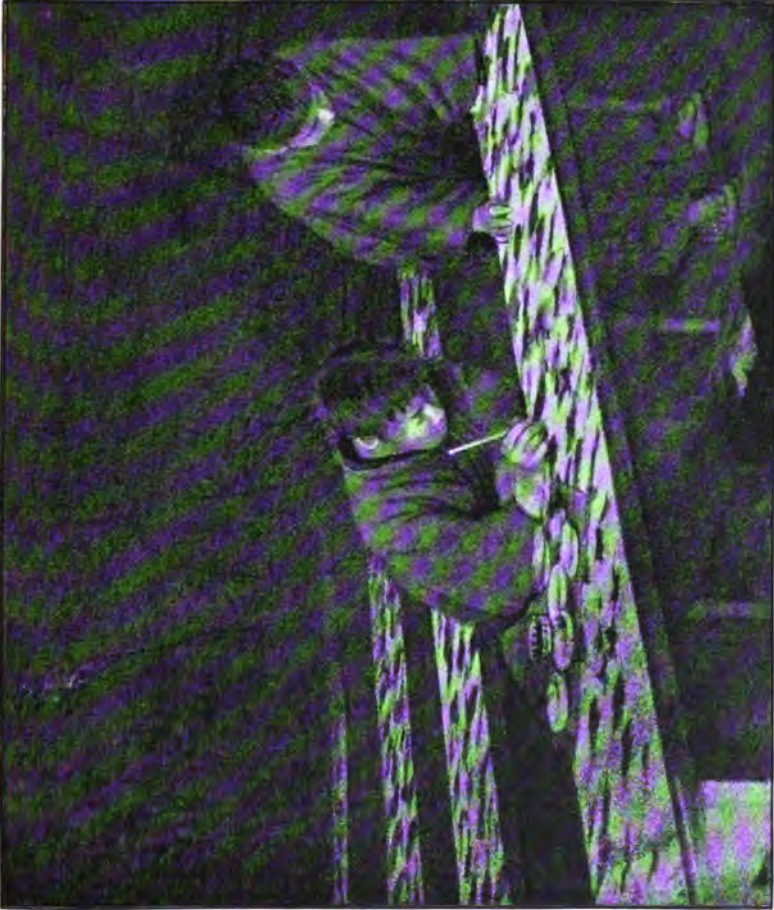


GRAPE PRINTERS.

USING THE STENCIL PLATES.

Drawn by R. Isayama, from a Photograph in Mrs. Hart's Collection.

TO VNU
ALBONLIAO



GRAPE PAINTERS.

FINISHING CRAPE AFTER THE STENCIL PROCESS.

Photographed by Mrs. Ernest Hart, Tokio, 1891.

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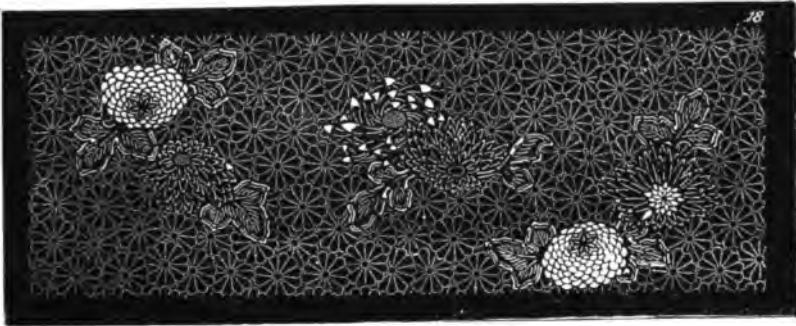


FINISHED PRINTED CRAPE.

PEONIES.

(Mrs. Hart's Collection.)

70 1980
ANGOLA



CHRYSANTHEMUMS WITH CONVENTIONAL CHRYSANTHEMUM BACKGROUND.



HARES AND WAVES.



CRAYFISH.

NOTE.—These three Stencil Plates are from the Collection of Mr. ANDREW W. TUBER, F.S.A., M.J.S.

TO YOU
ABSORBED

THE
FIRST EXHIBITION.

JULY 13TH AND 14TH, 1892.

[Held in the Hall of the Society of Arts, John Street,
Adelphi, W.C.]

AN Exhibition, consisting of one hundred and twenty-four Pictures (*Kakemono*), selected from the Collection of Mr. W. GOWLAND, F.C.S., F.I.C., M.A.I., M.J.S., &c., late of the Imperial Mint, Ōsaka, to illustrate a Paper on "The Naturalistic Art of Japan," read by him on the 14th July, 1892, at the Fourth and Concluding Meeting of the First Session, was held in the Hall of the Society of Arts on Wednesday, 13th and Thursday, 14th July.

Members were admitted on signing the Attendance Book at the doors and the General Public on presentation of visiting-cards. Invitations were issued to the Press and the Art Critics of the leading London and provincial newspapers wrote in praise of the Exhibition, several of them expressing regret that it could not remain open for a longer period. The Exhibition was visited by the PRESIDENT, accompanied by the Viscountess Kawasé.

About one-half of the Pictures exhibited represented the *Shijō Riu*, or Naturalistic School, founded by the great painter, Ōkyo, during the latter half of the last century. The remainder illustrated the three great Schools which preceded it from the 14th century onwards.

The following explanatory Catalogue of the Exhibition was issued, only the most typical pictures being mentioned.

CATALOGUE.

The chief Schools or styles by which the advance and development of Japanese pictorial art have been effected are four in number, viz. : The Chinese, including the Buddhist, School, dating from the 5th or 6th

century; the Yamato-Tosa, dating from the beginning of the 11th century; the Kano, dating from the middle of the 15th century; the *Shijō*, dating from the middle of the 18th century.

There are no traces existing in Japan of indigenous pictorial art. The earliest paintings in the country are either Korean or Chinese. According to traditional records, Korean and Chinese painters came to Japan from time to time during the 5th and 6th centuries, but up to the 9th century, the time of Kanaoka, the first great artist of native birth of whose work any specimens exist, we are surrounded by haze and uncertainty. Even for some time later we still are often on the ground of tradition rather than of history.

In the 14th century we have the advent of a famous painter of the Chinese and Buddhist School, CHŌ Densu, and from this period dates and names are more certain.

THE CHINESE AND BUDDHIST SCHOOL.—The paintings of the artists of this School represent the divinities of Buddhism and scenes of its history and faith, personages of old myths and legends, also landscapes and groupings of birds and flowers, either in brilliant colours or in monochrome. Twenty examples of this School are exhibited, the following being specially characteristic :—

No. 7.—Kwanyin, or Kwannon, the Goddess of Mercy, (dated 1322), illustrates well the elaborate colouring and decorative power of the Buddhist painters.

No. 1.—The Rishi (*Sennin*), or Immortal, LI T'ieh Kwai (*Ri Tekkai*), by CHŌ Densu. Date, latter part of 14th or beginning of 15th century. (This Immortal had the power of setting free his spirit from his earthly body. On its return one day the body had disappeared, owing to the neglect of a disciple; it was hence compelled to enter into that of the lame beggar shown in the picture.)

Nos. 40, 41.—Landscapes, by Sesshū (b. 1419, d. 1506, A.D.).

Nos. 49, 50.—Cranes. Facsimile copies of two famous old Chinese paintings, by DEN Shiren, of the *Yuan* period (1206–1341 A.D.), are interesting as showing the style of painting followed in China at that time.

No. 30.—Bamboos, by Riurikyo (18th century).

No. 199.—Peonies and Fowls, by Soshiseki (b. 1697, d. 1774). One of the most able artists of the 18th century, noted for his careful touch and harmonious colouring.

No. 267.—Peacock, by Nammei (d. 1879).

THE YAMATO-TOSA SCHOOL.—After the death of Kanaoka (10th century), the Japanese began to aspire to establish a School which should more fully represent than the Chinese School their national feelings and

spirit and be a truly Japanese School of Painting; but it was not until the beginning of the 11th century that these aspirations were fulfilled by the foundation of the Yamato-Tosa School by the court noble and painter KASUGA Motomitsu.

No. 9.—Amitabha and Bodhisattvas, by an unknown artist (date about the 16th century), represents the Buddhist section of the Yamato-Tosa School. The figures are in gold on a lapis-lazuli ground.

No. 21.—Quails and Millet.

No. 22.—The Chinese Philosopher, CHOW Tsze (*SHU Moshiku*), in meditation, in a boat, among lotus flowers.

Both these pictures (Nos. 21, 22) are by Mitsuoki (b. 1616, d. 1691). His touch, as shown in these pictures, is characteristic of the Yamato-Tosa artists. A brush of extreme fineness is used with the precision of a miniature painter and his colouring equals his touch in delicacy.

No. 38.—An Egret, by Sotatsu (middle of 17th century), the teacher of Kōrin and a noted colourist.

No. 269.—Cherry Blossoms, by Katsukawa-In (19th century), in conventional decorative style.

THE KANO, the third great SCHOOL, was originated by KANO Masanobu (b. 1424, d. 1520), and established by his son Motonobu (b. 1479, d. 1559). The paintings of this School are in two styles. The first in black and white, characterised by few bold, sweeping strokes, the action of living objects and the features of a landscape being thus indicated without much detail; the second style was one of brilliant colouring and more careful drawing and was more often followed for the decoration of panels, walls and screens than for hanging-pictures.

No. 141.—Squirrel and Melon, by Motonobu (b. 1479, d. 1559). A good example of the style followed by him in his smaller pictures.

Nos. 156, 157, 158.—Chinese Bowmen, by Tanyu (b. 1602, d. 1674).

No. 196.—Fuji-no-yama, by Tanyu (b. 1602, d. 1674).

The first three are examples of Tanyu's drawing of horses, for which he was famous. More has been written in praise of Tanyu than of any other Japanese artist, and to a certain extent he deserves much of the eulogy which has been bestowed on him; yet his work is full of those pernicious mannerisms which, when afterwards practised by men of less ability than he, brought about the decadence of the Kano School.

No. 19.—Sparrows and Bamboos, by Morikage (first half of 17th century).

No. 17.—Bamboo Grove, with Cranes, by Tsunenobu (b. 1636, d. 1713). A picture full of the strength and weakness of the School; a splendid example of its *technique*, but formal in its composition.

No. 144.—Egret and Crow, by Itchō (b. 1651, d. 1724).

THE *Shijō*, OR NATURALISTIC, SCHOOL.—In the preceding Schools there had been much talk and pretence of making direct copies from nature; but Ōkyo (b. 1733, d. 1795), the founder of this School, was the first artist to make a really honest attempt to copy natural objects.

The name *Shijō*, given to the Naturalistic School, was taken from the name of the street in which the studio of MARUYAMA Ōkyo, the founder of the School, was situated. It differed from the other Schools in its first principles, its motives, and its *technique*. Its pupils copied natural objects, and not conventional drawings of them.

Its painters, rarely inspired by the myths and legends which formed the chief motives of the older Schools, were deeply animated by an intense love of simple natural beauties. A twig of cherry or plum blossom, a carp in a wayside pool, a few flying geese, were sufficient for their paintings, which are often as much poems as pictures.

In landscapes they preferred to paint the scenery of their own country rather than the idealised and artificial landscapes of China.

In its *technique*, use of the old heavy body-colours was discontinued and delicate tones and washes adopted. In black and white pictures deep black was avoided and harmonious effects in light shades of grey, combined with washes of brown, were most successfully produced. All pigments were, in fact, delicately used.

No. 138.—Geese, by Ōkyo (dated 1783).¹ One of the bolder compositions of the artist.

No. 114.—Carp, by Ōkyo (dated 1781). A good example of Ōkyo's best work.

No. 78.—Carp and Maple Branch, by Ōkyo.²

No. 62.—Wild Ducks, by Ōkyo (dated 1784). A characteristic example of his power as a colourist.

No. 99.—Three Monkeys, by MORI Sosen (b. 1747, d. 1821). The great animal painter of the School.

No. 103.—Monkeys gazing on their reflection in the water, by MORI Sosen (b. 1747, d. 1821).³

No. 258.—Eagle attacking a Monkey, by MORI Tessan (d. 1841), a pupil of Ōkyo. One of the most important *Shijō* pictures.⁴

No. 154.—Carp, by Keibun (b. 1780, d. 1844).

Nos. 75, 76, 77.—Landscapes, by NISHIYAMA Hōyen (b. end of last century).

No. 184.—Lotus, by Hōyen (b. end of last century). One of the most able artists of the 19th century. Second to none as a landscape

¹ Illustrations to Paper, Plate I.

³ Illustrations to Paper, Plate III.

² Illustrations to Paper, Plate II.

⁴ Illustrations to Paper, Plate IV.

painter, his work is characterised by great simplicity, graceful drawing and delicate colouring.

No. 74.—Mountain Landscape, by Sasshu (d. 1875). A snowy mountain rising from a lake with a picturesque group of temples on its flanks, half veiled by the morning mists.

No. 206.—Geese, painted after Ōkyo, by Ippō (b. beginning of 19th century).

No. 187.—Eagle and Badger, by Ippō.

No. 91.—Landscape (Arashi-yama), moonlight, by Ippō.¹

No. 85.—Autumn Flowers, moonlight, by Ippō.

No. 98.—Winter Plum Blossom, moonlight, by Ippō.

Ippō was one of the most original, versatile and skilful painters of the *Shijō* School and to him and Hōyen it owes more for its representation during the present century than to any other of its followers.

No. 186.—Plum Blossoms and Waterfall, by Keinen (Living Artist).²

THE GANKU SCHOOL,—similar to the *Shijō*, but separate from it.

No. 56.—Tiger, by Ganku (b. 1749, d. 1838), the founder of the School.³

No. 42.—Cranes, by Tengaku Gansho (19th century).⁴

No. 134.—Cranes, by Gantai (b. 1793, d. 1863).

No. 71.—Tiger, by Gantai.

¹ Illustrations to Paper, Plate V.

³ Illustrations to Paper, Plate VI.

² Illustrations to Paper, Plate VIII.

⁴ Illustrations to Paper, Plate VII.

THE
FOURTH ORDINARY MEETING.

JULY 14TH, 1892.

[Held in the Hall of the Society of Arts, John Street,
Adelphi, W.C.]

Professor W. ANDERSON, F.R.C.S., *Chairman of the Council*, took the chair at 8.30 P.M., and in introducing Mr. W. Gowland, the lecturer of the evening, said that the Society was to be congratulated on its good fortune in being addressed on one of the most important phases of Japanese Pictorial Art by a Member who was an expert on that subject. Mr. Gowland had, during his seventeen years' residence in Japan, as Technical Adviser to the Imperial Government at the Mint at Ōsaka, devoted his leisure to the conscientious study of the Pictorial Art of Japan, more especially of the *Shijō*, or Naturalistic, School of painting and had formed, with great care and judgment, a large collection of examples of the work of the Japanese Old Masters and of their best modern successors.

One hundred and twenty-four *Kakemono*, selected from this collection, had, by Mr. Gowland's kindness, been brought to London from his home in Cheshire, and now adorned the Hall. Members and visitors had been able to inspect these pictures for two days prior to the Meeting and they would thus be fully prepared to appreciate the Paper they were about to listen to. Knowing the magnitude of Mr. Gowland's knowledge of the subject, he felt sure they would all derive instruction and delight from his address.

Mr. W. GOWLAND, F.C.S., F.I.C., M.A.I., M.J.S., &c., late of the Imperial Mint, Ōsaka, then read his Paper on "The Naturalistic Art of Japan," illustrated by 124 Pictures from his Collection.

THE
NATURALISTIC ART OF JAPAN.

BY W. GOWLAND, F.C.S., M.J.S., &c. (*late of the Imperial Mint,
Ōsaka*).

I PROPOSE, in the first place, to give a very brief outline of the history of Japanese painting from the earliest times, describing, in illustration of the chief schools, a few examples of the work of the more noted painters in each Art period. I have deemed this advisable, and, in fact, necessary, in order that there may be a clearer comprehension than would otherwise be possible of the importance and worth of the latest development of Japanese pictorial art in the Naturalistic School, a school which originated in the last century with the great painter Ōkyo.

No treatment of this subject is possible without reference to the splendid and classical work done in this field by Professor William Anderson, the Chairman of the Council of this Society, particularly to his valuable and exhaustive treatise, 'The Pictorial Arts of Japan,' and to his 'Catalogue of Japanese and Chinese Paintings in the British Museum,' for both of which all lovers and students of Japanese art owe him a debt of gratitude.

During the early ages, which may be called pre-historic, from before the beginning of the Christian Era up to about the fourth, or, perhaps, the fifth century A.D., there is no evidence to show that the Japanese practised pictorial art. In the art of the potter they possessed considerable skill. Vast quantities of unglazed earthen vessels, many of them of graceful form, were made for sepulchral use in the stone-chambered tumuli in which their nobles and chiefs were interred. But none of these vessels bear pictorial ornamentation, although on some there are rudely modelled representations of men, beasts, and birds.¹ Nor have I

¹ Examples of these may be seen in the Gowland Collection of Ancient Japanese Pottery in the British Museum.

found in my explorations of the ancient tumuli any pictorial designs, either on the walls of the sepulchral chambers, or on the terra-cotta or stone sarcophagi contained in them. As old and as important as the earliest of these are the terra-cotta figures, called *Tsuchi-ningio*, which were interred in the tumuli of emperors and nobles at their burial, instead of their wives and living retainers, who, in still earlier times, accompanied their lords to the realms of death. These figures are also without pictorial embellishment.

According to traditional records, Korean and Chinese painters came to Japan from time to time during the fifth and six centuries of the present era ; some even became naturalised, and settled in the country. But nothing remains of the works of these ancient masters ; all that is known of them is from semi-historical tradition, and from the effect of their work on their successors. The oldest example of pictorial art in Japan is a series of wall-paintings, of considerable power, in the *Kon-Dō*, or Golden Hall, of *Hōriuji*, a Buddhist temple in Yamato. These paintings are said to have been executed by a Korean, but are not of earlier date than the beginning of the seventh century. In fact, almost to the end of the ninth century all is surrounded by the haze of uncertainty.

Before proceeding to consider the growth of pictorial art after its introduction from Korea and China, brief mention must be made of the great schools or styles by which its advance and development were effected. They are four in number :—

The Chinese, including the Buddhist, dating from the fifth or sixth century.

The *Yamato-Tosa*, dating from the beginning of the eleventh century.

The *Kano*, dating from the middle of the fifteenth century.

The *Shijō*, dating from the middle of the eighteenth century.

The above is the chronological order of their origin, the Chinese being the most ancient, but it must be remembered that all the styles have been practised down to the present day.

The work of Hokusai and of the popular school, the *Ukiyoe*, is purposely omitted ; firstly, because Hokusai is the versatile and incomparable draughtsman rather than the finished painter, and secondly, because the popular school would more fitly form the subject-matter for a special essay.

There are also several other schools of subsidiary importance, developments of one or other of these chief schools.

THE CHINESE (INCLUDING THE BUDDHIST) SCHOOL.

I have already remarked that the earlier painting is not older than the seventh century, and that for more than two centuries later we are still treading the uncertain ground of tradition. At the end of the ninth century, however, the horizon is illumined by the advent of KOSE-no Kanaoka, the first great artist of native birth of whose work any specimens exist.

Thus far Japan owes to China, and partly to Korea, the germs, motives, and *technique* of her painting, but, beginning with Kanaoka, we see, as time passes on, her artists gradually modifying these, giving them a special character and individuality, and, finally breaking away from the old traditions, attaining a height to which Chinese art has never soared. In KOSE-no Kanaoka "culminated the earliest wave of Chinese art." Through the energies of Mr. Kuki, Mr. Okakura and Professor Fenellosa, some ten or fifteen specimens¹ of his work have been identified, and from these he is seen to have been equally skilful, whether painting birds, flowers, landscapes, or the divinities of Buddhism.

In the fourteenth century, an equally famous painter appears on the scene, the great Meichō, or as he is more commonly called, CHŌ Densu. The Chinese School is still dominant, and now reaches a point to which it never afterwards attained.

Its pictures may be arranged in three classes :—

1st. Pictures representing Buddhist divinities, or illustrating scenes of the faith and history of Buddhism.

2nd. Pictures representing the personages of old mythical and legendary lore. Also landscapes.

3rd. Pictures of various groupings of birds and flowers.

The principal characteristic of the first class is elaborate colouring, the chief aim of the artist being to produce a picture that will have a gorgeous and decorative effect in the dim light which prevails in a Buddhist temple, especially behind the altar, where, if fortunate, his picture may be hung. Glowing red pigments, bright green carbonates of copper, the deep blue of the lapis-lazuli, and thick leaf-gold are hence boldly used.

¹ Cf. 'Review of the chapter on Painting in "L'Art Japonais," by Professor Fenellosa, p. 6.

The chief characteristics of the second class are, generally, the use of Chinese ink, alone, or with washes of other colours, and also the free, flowing, brush-strokes of Chinese calligraphy, which, by the older critics, were considered to be of more importance than accurate drawing.

The pictures of the third class, birds and flowers, are, as a rule, richly-coloured studies of these subjects, more or less formal both in arrangement and drawing. According to Japanese critics, the best period of the school in China, was the Song dynasty (Japanese, *Sō*), 960-1206 A.D., and in the various treatises on artists and their work the glories of the painters of the Song period are unceasingly extolled.

Wonderful tales are told of the power of the brush possessed by some of the old masters of the Chinese School. Thus, a horse painted by Kanaoka is said to have been so full of life that he stepped out of the picture to graze on the lespedeza flowers growing in the garden of another painter, a Chinese.

Here is another tale still more wonderful—

Kanaoka had painted three dragons, but had left the eyes of each unfinished. On being questioned about this omission, he said that, had he given them eyes, they would have soared away. His self-confident reply caused so much amusement and jeering that he was greatly annoyed, and, seizing his brush, rapidly gave one of the monsters the power of sight. He had no sooner done this than a violent storm passed over the place, accompanied by lightning and thunder. The clouds descended to the ground, and, during a startling peal of thunder, the dragon passed into them and ascended to the heavens.

A good example of the first class, numbered 7 in my collection,¹ represents Kwannon, or Kwanyin, commonly called the "Goddess of Mercy."² It is dated the third year of the Chinese

¹ Exhibited on the occasion of the Paper, see p. 68.

² Kwanyin, according to Eitel,* was probably an ancient local Goddess of Mercy (and of Progeny), worshipped in China before the advent of Buddhism, and adopted by the Buddhists as an incarnation of Avalô-kitêsvara. She was a daughter of a ruler of one of the northern kingdoms, and was so determined to devote her life to the duties of religion that she refused all offers of marriage, although she was put to degrading work by her father as a punishment for her obstinacy.

* Eitel, 'Handbook of Chinese Buddhism,' p. 24.

year-period *Shiji*, which corresponds to 1322 A.D., and is said to have been painted by two Chinese artists, one of whom was the draughtsman and the other the colourist. The name of the former, according to the Japanese reading of the Chinese characters, is JO Kioho, and of the latter, TO Rio.

In the picture the goddess is represented seated on a rock, its base washed by the sea, in which are seen coral, sea-anemones, and curious flowers. Her foot rests upon a lotus. Her flesh is of gold. A double nimbus indicates her divinity. A white transparent veil, delicately painted, overlies her other garments.

The influence of Indian art is shown in the coronet of gold set with gems, in the jewelled bracelets, and in other accessories.

The colouring of the picture shows the effects of time and exposure on the pigments used by the painters of that period. The blue, red, gold, and white alone are permanent. The greens have become almost brown; the silk itself quite brown.

The blue pigment is the native mineral lapis-lazuli, ground and prepared as a colour; the white is composed of levigated oyster-shells; and the bases of the reds are vermilion and oxides of iron. The greens are native carbonates of copper, and have become discoloured owing to partial conversion into sulphides.

Class II. of the Chinese School is represented by a picture (No. 1 in my collection,)¹ of a *Rishi* (Japanese, *Sennin*), or Immortal, by CHŌ Densu.

Nearly 500 years had elapsed since the death of the great KOSE-no Kanaoka when a painter, as illustrious as he, was born to revive the glories of the ancient school. This painter was CHŌ Densu, who was born in 1351, and died in 1427.

A priest of the Buddhist temple Tōfukuji, in Kyoto, his life was given up to the service of art and religion. A simple monk,

When she was about to be executed by her father's orders, the sword of the executioner was miraculously broken into a thousand pieces. Her father then ordered her to be stifled, upon which her spirit left the body and descended to Hades; but her presence at once changed the Infernal Regions into a Paradise. The ruler of Hades could not tolerate this; so, in order to preserve to his kingdom all its old terrors of fire and torture, he had her sent back to earth, whither she was transported on a lotus flower. Subsequently she saved her father's life, for she bore him no illwill, although so cruelly treated by him. Hence her deification as Goddess of Mercy.

¹ Catalogue, see p. 68.

with few wants, indifferent to temporal rewards, and contented with his priestly duties and his painting, his fame soon extended far and wide throughout the land. He was a great colourist, a skilful, but often conventional, draughtsman, and exhibited marvellous originality and power in his conceptions of the subjects—especially those of Buddhist legend—which he chose for his paintings. In his treatment of figure-subjects CHŌ Densu was one of the first great naturalistic painters.

The *Rishi* in the picture is RI Tekkai, or LI Tieh Kwai, one of the legendary patriarchs included by the Taoists in the category of the Eight Immortals—men who by asceticism and meditation attained to immortality.¹

The picture is on paper, grey, white, and brown pigments alone having been used. The waves are very formal and conventional, but the figure of the *Rishi* is drawn with easy lines, and is well posed, the face being naturally rendered. Since the time of CHŌ Densu the human figure has never been more naturalistically drawn. About five years before the death of CHŌ Densu another great artist was born, Sesshū, one of the greatest the Chinese School has produced. The period of 150 years from the birth of CHŌ Densu to the death of Sesshū (1507), was a brilliant epoch in the annals of the school. At its commencement there is CHŌ Densu, with his vigorous and masterly treatment of the human figure, and at its termination Sesshū, with his noted landscapes; during its course their great contemporaries, Jōsetsu, NAN Kao, the two Shūbuns, Sōtan, Jasoku, and others. An enthusiastic critic, Professor Fenellosa, holds that the chief artists of that time have never since been equalled in power in landscape or in figure, that they rank far above any artist of any of the schools for the last 250 years, and that in their period culminated Japan's most naturalistic art,² opinions, I think,

¹ According to Mayers,* RI Tekkai was instructed by LAO Tsze himself in interviews in the regions of heaven. To accomplish his visits to the heavens he had the power of setting free his spirit from his earthly body. But on his return one day, his body, owing to the neglect of a disciple, had disappeared, and his spirit was in consequence compelled to enter into the body of a lame beggar who had just departed this life.

² Cf. 'Review of the chapter on Painting in "L'Art Japonais,"' pp. 9-11.

* Mayers, 'Chinese Reader's Manual,' p. 217.

resulting rather from enthusiasm than from judgment, and which I certainly cannot endorse.

For the great revival of art during this period we owe much to Buddhism. CHŌ Densu was a priest, Sesshū a novice in a monastery, and their principal contemporaries were members of the priesthood.

In all ages, indeed, Japanese pictorial art has been greatly indebted to the Buddhist religion—the early painters produced their chief works for the embellishment of its temples and monasteries, and always had the support of its priesthood. To the care with which the paintings of the ancient masters have been preserved in the treasuries of its temples we owe the existence of most of the examples of their works.

Two pictures by Sesshū, Nos. 40 and 41 in my collection,¹ very closely resemble the landscapes of the Chinese School. Sesshū was born in 1419, and died in 1506.² He was a native of Bichu, and entered the Buddhist temple of Tōfukuji as a novice. Not content with the study of the Chinese paintings in his own country, he undertook a journey to China, when he was about 40 years old, for the purpose of further studying the works of the old masters of the Song dynasty, and the scenery of their native land. His pictures are generally in Chinese ink.

Professor Anderson's criticism so fully expresses my own estimate of Sesshū's work that I quote it *verbatim*: "His touch was wonderfully firm, expressive, and facile, and possessed a calligraphic beauty that none but a Japanese or Chinese can thoroughly appreciate. His observation of nature was evident, especially in his landscape sketches; but he sought to produce reminiscences or general impressions rather than direct transcripts of the reality."³ In these two landscapes much of the detail is left to the imagination of the beholder, and it is difficult for us to understand how the terms "natural" and "lifelike," so frequently applied by Japanese critics to Sesshū's work, could be used for such sketchy pictures as these.

Class III. of the Chinese School is represented by two copies,

¹ Catalogue, see p. 68.

² Cf. 'Fu So Gwa Jin Den,' vol. iii., p. 21.

³ 'Catalogue of Japanese and Chinese Paintings in the British Museum,' p. 265.

numbered 49 and 50, in my collection.¹ They are by KANO Nui-no-suke, a Kioto artist of the present century, and are reproductions of two old and famous pictures by DEN Shiren. They are line for line copies of the originals² now in the possession of the temple Sōkokuji, at Kioto. The date of these is the Yuan period, 1206–1341 A.D. The plumage of the storks is most carefully depicted, and the tail-feathers especially are as naturalistically painted as in a work of the Shijō School, yet the outlines of the birds are quite conventional.

THE YAMATO-TOSA SCHOOL.

From the death of Kanaoka, in the tenth century, artists began to be less contented with the rules and teaching of the Chinese School, and to aspire to the establishment of another which should more accurately represent their natural feelings and spirit, and thus become a truly Japanese School of painting. But it was not until the commencement of the eleventh century that their aspirations were fulfilled by the foundation of the Yamato School (afterwards called *Yamato-Tosa*) by a court noble and painter, KASUGA Motomitsu.

In its early days, the school numbered amongst its followers some brilliant painters of Buddhist divinities and of heroes of legendary lore, and from that period up to the seventeenth century several of the most famous of the old masters of Japan are found in its ranks.

Amongst the chief of these are :—

In the 12th century,	Mitsunaga,	Keion,	TOBA Sōjō ;
„ 13th „	Tsunetaka,	Nobuzane,	Rioga ;
„ 14th „	Kunitaka,	Yoshimitsu ;	
„ 15th „	Mitsunobu ;		
„ 16th „	Rinken,	Matahei ;	
„ 17th „	Sotatsu,	Mitsuoki.	

These were all painters of note. Some of them were grand colourists in Buddhist art, others, the first historical painters, illustrated the life of court and camp, ceremonial processions, and feats of war. Others, again, represented scenes from Chinese and native legends, and historical romances, or from the ordinary life of country and town.

¹ Catalogue, see p. 68.

² Cf. '*Gwa-ko Sen-ran*,' vol. i., pp. 17–18.

Yet, while its motives were, in many cases, truly Japanese, the principles and *technique* of the school had much in common with the old Chinese. In one of its developments it exceeded even the Chinese School in its conventionalities, effects in colour being probably the sole aim of the artist ; accurate drawing of the subjects, and especially of the human form, was totally disregarded.

One of the last great painters of the school was TOSA Mitsuoki, who was born in 1616, and died in 1691, and although the school has had a continuous existence since his day, there has been no painter among its artists, excepting Sotatsu, his contemporary, who was either equal to him, or worthy of its old reputation. Like many of the Tosa artists, his touch is of extreme fineness, with the precision of a miniature painter, and in the delicate painting of birds and flowers he has been excelled by none.

A picture (No. 22 in my collection,)¹ painted after he had entered the Buddhist priesthood, and signed with his priestly name, Josho, represents the Chinese philosopher, CHOW Tsze (Japanese, *SHU Moshiku*), in a boat, in meditation among lotus flowers. The fine lines of the face of the philosopher, and the delicate tints and drawing of the lotus flowers, are specially worthy of note. The arrangement of the leaves and flowers of the lotus possesses, however, the characteristic formality of the earlier school. (According to Mayers,² CHOW Tsze lived in the early part of the eleventh century, held various high offices of state, and was for many years the head of a brilliant galaxy of philosophers.)

Another (No. 21 in my collection),³ by Mitsuoki, represents "Quails and Millet." The quail is quite a natural rendering, perhaps with some little stiffness, of this very artificial-looking bird. Its head is a marvellous example of delicate painting, with almost microscopic details, whilst the leaves of the millet show the power of Mitsuoki as a master of those flowing and graceful strokes which the Kano men claimed as their own.

No. 38 in my collection,⁴ "An Egret on a Branch of a Thuya Tree," is a picture painted by Sotatsu, who was almost a contemporary of Mitsuoki. Sotatsu, called also, among other names, Tawaraya, was first a student of the Kano, and later of the Tosa

¹ Catalogue, see p. 69.

² Cf. 'Chinese Reader's Manual,' p. 23.

³ Catalogue, see p. 69.

⁴ Catalogue, see p. 69.

School. His paintings, whilst not strictly following the styles of either Kano or Tosa (for he was bold enough to paint in a style of his own), have more affinities with the latter than with the former. He was a teacher of the great colourist and designer Kōrin, and is ranked as one of the greatest flower-painters of Japan.

The picture bears close examination, as it is a characteristic example of the best naturalistic art of the latter part of the sixteenth century.

The white egret, the green fernlike foliage, the rich brown of the trunk of the tree, with the crimson-tinted leaves of the creeper, together form an effect in harmonious colouring worthy of any school.

THE KANO SCHOOL.

The third great school of painting, the *Kano Riu*, or Kano style, a less sweeping modification of the Chinese School than the Yamato-Tosa, owes its origin to KANO Masanobu (born 1424, died 1520), a member of the ancient aristocratic Fujiwara family.

His son, Motonobu (born 1479, died 1559), worthily carried on the work begun by his father, and by him the style was firmly established, so that he is usually regarded as its founder.

Motonobu received the title of *Hōgan*, one of the titles of honourable distinction conferred on artists who had become famous in their profession, and he is more frequently spoken of as *Kohōgan*, or "the ancient *Hōgan*," than by his name Motonobu.

According to some critics, he scarcely attained to the excellence of his father, but opinion is much divided as to their respective merits. Since his day, however, the Kano line has produced no artist equal to the old *Hōgan*.

The paintings of the Kano School are in two styles.

The first style, in simple black and white, is characterised generally by few but bold, sweeping, calligraphic strokes, the action of living objects and the chief features of a landscape being shown by the fewest lines and without much detail. In landscapes, it is often accompanied by the arbitrary introduction of conventional mists and clouds.

Owing to the paucity of detail in landscapes, so obscure sometimes is the intention of the artist, that I once found Japanese

critics unable to agree as to the minor subjects of the picture they were examining.

The greater portion of Kano pictures are in this style.

The second style is one of brilliant colouring and more careful drawing. It was practised more by the later followers of the school than by their predecessors, and was chiefly followed in the decoration of panels, walls, and screens, although it was also used in hanging-pictures (*Kakemono*).

Chinese philosophers, legendary heroes, and immortals, formed the chief motive of the figure painters. The landscape painters likewise went to Chinese sources for their inspirations, taking their subjects from the ideal and supremely artificial scenery of the old Chinese masters. Their fauna and flora, too, were largely those of the same ancient masters. The bamboo was a favourite subject. They loved to depict its graceful forms and delicate foliage. No other plant afforded them such opportunities for displaying their extraordinary skill in manipulating the painter's brush. The flowers of the chrysanthemum and cherry are rarely seen excepting in purely decorative work, and fishes are not often the subjects of their paintings.

Amongst the chief painters of the school, in addition to the originator and founder, may be mentioned—

Utanosuke	born 1513, died 1575.
Yeitoku	„ 1543, „ 1590.
Sanraku	„ 1559, „ 1635.
Tanyu	„ 1602, „ 1674.
Naonobu	„ 1603, „ 1650.
Morikage	„ end of 16th century.
Itchō	„ 1651, died 1724.
Tsunenobu	„ 1636, „ 1713.

A picture by KANO Motonobu (No. 141 in my collection),¹ “A Squirrel with a Melon,” is an example of the style followed by him in his smaller pictures. His larger works exhibit more fully not only the skill which brought him so much renown, but also the conventional mannerisms which ultimately led to the decline of the Kano School.

Another example of this school, “Black Cranes” (No. 150, Gowland Collection), is by KANO Utanosuke (born 1513, died

¹ Catalogue, see p. 69.

1575), the brother of Motonobu, who had a great reputation as a painter of birds and flowers. Great as was his reputation, the birds in this picture are as stiff and formal as any of even the later Chinese School. Comparing them with the cranes by DEN Shiren (Nos. 49 and 50, already described), dating from about the thirteenth century, it is seen how little advance, if any, had been made in the accurate delineation of these birds, although three centuries had elapsed.

Other examples are three pictures (Nos. 156, 157, 158, Gowland Collection),¹ of "Chinese Bowmen," by Tanyu, called also Morinobu, one of the last of the great painters of the Kano line.

Beginning life as a seller of ornaments made of the waste cuttings of tinsel paper, he rose to the highest honours to which a painter could attain, becoming *Yedokoro Adzukari*—"Keeper of the Imperial Collection of Pictures"—and afterwards, when he retired from secular life, having the title of *Hō in* conferred on him.

The horses in the pictures are worthy of note, as Tanyu is credited with greater skill in depicting horses than any other Japanese artist. They are more naturally rendered than in any pictures by his contemporaries, and are full of action, yet in many points the drawing is wanting in accuracy. The heavy, firmly-drawn strokes indicating the outlines are very characteristic of his work.

One more example of this school is a "Bamboo Grove with Cranes," by KANO Tsunenobu (No. 17 in my collection).² M. Gonse ranks Tsunenobu as one of the greatest artists of Japan, and Professor Fenellosa as hardly more than a clever imitator of Tanyu. From the specimens of his work I have seen, I hold the opinion of Professor Anderson,³ that his position as a painter is simply a high one among the leading artists of his century. He was greatly esteemed as a teacher, and the copying of his sketches and paintings formed the chief task of the student in the Kano ateliers up to quite a recent date.

The picture is full of the strength and of the weakness both of the school and of the artist, powerful in its *technique*, and weak

¹ Catalogue, see p. 69.

² Catalogue, see p. 69.

³ Cf. 'Catalogue of Japanese and Chinese Paintings in the British Museum,' p. 276.

in its formality and stiffness. It is worthy of notice that each part of the bamboo stems between the joints has been drawn with a single stroke, or, at the most, two strokes of the artist's brush, and each leaf by a *single* stroke. The crane in the grove is hardly worthy of the painter. But the chief subject of the picture is the bamboo, and on this he has exerted his utmost skill, and has, as far as the Kano style will allow, faithfully depicted the foliage of the grove. The picture is thoroughly characteristic of the Kano School.

THE SHIJŌ SCHOOL.

We now reach the fourth great school of Japanese painting, the *Shijō*, founded by the distinguished painter Ōkyo, and more worthy than any of those which preceded it of the name "Naturalistic School."

In the older schools, indeed, there had been much talk and pretence of copying Nature, and the critics were in the habit of using such terms as "natural" and "lifelike" to characterise these paintings; but in almost all cases Nature was so hidden or distorted by conventionalism that such expressions can only be taken in a complimentary sense, and not in their strict meaning.

Ōkyo was the first artist for many centuries to study natural objects themselves, and not conventional drawings of them, and thus to represent Nature faithfully in his paintings.

The name of the school, or style, *Shijō*, which means "Fourth Street," is taken from the name of the street and district of Kyoto in which the studio of Ōkyo was situated, and by *Shijō-Riu*, or "Shijō School," is meant the style or school originated by him and developed by his pupils and followers.

Like the Yamato-Tosa and the Kano, it also is an offshoot from the old Chinese School, for Ōkyo, during the early part of his career, was not only a student of that school, but painted many pictures according to its style. Unlike the Yamato-Tosa and the Kano, the Shijō School did not merely modify the rules which guided the ancient masters, but radically changed them.

Ōkyo was born in 1733, forty-two years after the death of Mitsuoki, the last great painter of the Tosa School. He was first called Senrei, but afterwards assumed the name of Ōkyo.

His family name was MARUYAMA, and he was a native of the province of Tamba.

When he was quite young he left his native province and went to Kioto, where he entered the studio of one ISHIDA Yūtei. During his pupilage he followed the usual routine studies of an artist of that time, making copies of the works of the old Chinese and other masters from books and paintings. But the genius of the pupil soon asserted itself. He is said to have surpassed his master in his Chinese studies during his student days, and to have shown even then a marked disregard of the rules and traditions by which the Chinese and Kano artists were bound.

His studentship ended, he established a studio of his own, but did not at once follow exclusively his naturalistic style. Many of his pictures for some years were painted entirely in the styles of the Chinese and Kano Schools. A considerable number of these early pictures was exhibited at a loan exhibition of his works in Kioto about ten years ago, none of which showed any trace of his later style, but which might have been the work of painters of these schools. Indeed, it was not until the period *Anyei* (1772-1780), and more especially *Temmei* (1781-1788), that he had fully developed his naturalistic style. Then only can we echo the dictum of a native critic, that "Ōkyo had put aside the old copy-books and tracings, and, by going to Nature herself for subjects and for inspiration, had boldly created the Shijō School."

His chief pictures were painted between his fortieth and sixtieth years, and even in these we find some of the old mannerisms of his early training still clinging to his work. In fact, as Professor Anderson has truly said of him, "he never had the full courage of his opinions."

We thus see that Ōkyo painted in two distinct styles: the first, that which he followed in his early paintings, the result of his studies of the old masters under Yūtei; the second, his own style, the Shijō, which, although quite distinct from the first, frequently showed some traces of its influence.

A characteristic example of his first style is seen in a copy, by Ippō, of a waterfall, painted by him during the first days of the Shijō School (Gowland Collection, No. 90). In this picture the perpendicular lines of the cascade, and the

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TO YAMU
ANNOHIAO



WILD GESE, BY MARUYAMA ŌKYO, (dated 1783).

SHIJO SCHOOL. (Gowland Collection, No. 138.)

conventional rendering of the waves and spray at its foot, exhibit a mannerism almost as great as we should find in a Kano picture. Between this picture of his first style and two others of his second, "Ducks" (Gowland Collection, No. 62),¹ and a "Carp" (Gowland Collection, No. 114),² a great gulf intervenes, so great, in fact, that the later style could not have been simply evolved from the former, but must have been a special creation of his genius.

The chief subjects of his brush, in his naturalistic, or Shijō, style, were flowers, birds, and fishes, all of which he painted with great power and exquisite taste, sometimes with the fine touch of the Tosa painters, and at others with the bold strokes of the Kano and Chinese masters. At all times a close observer of Nature, he is said to have especially studied the forms and movements of birds and fishes, and to have become so skilful in depicting them that many wonderful tales are told of his powers of representing them naturally. Thus, on a sliding door in the temple of Gion, some fowls are said to have been so naturally painted by him that many people on seeing them clapped their hands to drive them away.

A picture of three Wild Geese in the act of alighting on the water (Gowland Collection, No. 138, PLATE I.),³ was painted in mid-winter, 1783. We here have an example of the bolder compositions of the artist, and of his delicate use of Chinese ink, its harsh blackness being modified by dilution and admixture with traces of brown. The action of the birds, and especially of the lower one, checking its impetus with expanded wings, is so full of life that they must have been painted from direct studies from Nature. The picture is not quite free from the conventionalities of the Chinese School; the lines showing the waves are essentially Chinese, as also are the green patches on the stem of the pine, intended to represent lichen. A good specimen of Ōkyō's power of colouring, and the most characteristic of the Shijō style, is a picture of "Wild Ducks" (No. 62 in my collection),⁴ painted during the end of the summer of 1784. The colours more nearly resemble the natural colours of the birds than we find in the works of the earlier men, and they are used without the formality and stiffness of the great Tosa colourists. The

¹ Catalogue, see p. 70.

² Catalogue, see p. 70.

³ Catalogue, see p. 70.

⁴ Catalogue, see p. 70.

colouring is as truthful and as free as the drawing ; neither is sacrificed for the other. These two pictures—the geese and the wild ducks—are examples of his truthful rendering of birds.

For his pictures of fishes he was especially noted, not only for their marvellous truth, but also for the poetical conceptions expressed in their composition and arrangement, and the delicate tones in which they were executed. His delicate touch and faithfulness to Nature are well seen in the picture of “Carp” (Gowland Collection, No. 114),¹ painted in the summer of 1781. Two carp are represented hanging from a cord, to which they are attached by a sprig of bamboo. The graceful outlines of their forms, the admirable gradations of tint, the minute rendering of details, without any sacrifice of freedom in the drawing, show a power with the artist’s brush not equalled by any of his contemporaries or successors. I have frequently lent this picture to Japanese friends for use at *Cha-no-yu*, or Ceremonial Tea Meetings, its delicacy of execution and tints and its simplicity of subject harmonising well with the calm surroundings of those ceremonies.

The wonderful skill of Ōkyo in painting these fishes is also seen in another picture in my collection (No. 78).² Again we have the same graceful outlines, the same delicacy of tints, and in addition, exquisite poetical feeling. A simple branch of maple, with charming foliage, overhangs a pool, in which a carp is leisurely swimming at the surface of the water. (PLATE II.)

In landscape painting his skill is not equal to that shown in his pictures of birds, fishes, and flowers. His landscapes are the weakest of his works, although he devoted some time to the study of natural scenery, making a special journey through the “Five Home Provinces” (*Gokinai*) for the purpose of observing and sketching their picturesque scenes. The cause of this weakness in landscape is due to the method of study even in the Shijō School, for although flowers, birds, and other animals are carefully painted direct from Nature, yet this is not the case with natural scenery. A finished study is rarely, if ever, made out of doors ; at the most, a rough outline, with more or less complete notes of the colours and tints, is alone sketched, and the picture itself is subsequently painted in the studio from the sketch and notes, aided by memory, and, not seldom, by a little invention.

¹ Catalogue, see p. 70.

² Catalogue, see p. 70.



CARP AND MAPLE BRANCH, BY MARUYAMA ŌKYO,
(b. 1733, d. 1795).

SHIJO SCHOOL. (Gowland Collection, No. 78.)

TO VIND
AMPHILIAO

Some critical notes,¹ relating to this subject, by an art critic of the early part of this century, named Hokutei, are worthy of record. He says :—" Ōkyo painted animals and plants by putting them before him, examining them closely, and painting them so carefully, that it is impossible at a glance to see any difference between the painting and the reality. But in his landscapes there is less success, as he was so particular about ensuring correctness of forms that they are wanting in high ideas and deep spirit. For a landscape painting is not loved because it is a facsimile of the natural scene, but because there is something in it greater than mere accurate representation of natural forms, which appeals to our feelings, but which we cannot express in words."

Notwithstanding the fame and reputation of Ōkyo, he received for his paintings what would appear to us to be most miserably inadequate remuneration. Their prices were infinitesimally small compared with those paid for the scrawls of noted *literati*. A set of four pictures by him, once in the possession of an Ōsaka dealer, had been painted on commission for the sum of one *ryo*, which, taken at its utmost value, could not be worth more than five shillings, and a receipt for this sum accompanied the paintings. They would now be worth, probably, two hundred times that sum.

The advent of Ōkyo occurred at a most favourable time for the establishment of a new school. During almost the whole of the eighteenth century the painters of note might be counted on the fingers. Tsunenobu, Kōrin, and Itchō, were dead before Ōkyo was born, and Shōhaku and Soshiseki alone sustained the reputation of the Chinese School. Goshun and Ganku in the latter half of the century did good work, but both of them, and also Soshiseki, were ultimately influenced by Ōkyo's style.

It may be well, at this point, to consider briefly the work of Soshiseki, the most distinguished of the last artists of the Chinese School, as it will show the characteristics of the painting followed by its leading artist at the time when Ōkyo seceded from it. Soshiseki was thirty-six years old when Ōkyo was born, and he lived to within twenty-one years of Ōkyo's death, so that there was ample time for the men to influence each other.

A painting (Gowland Collection, No. 199),² "Fowls and

¹ Cf. 'Gwaajo Yōriaku,' vol. iii., p. 24.

² Catalogue, see p. 68.

Peonies," is characteristic of the best work of Soshiseki. The admirable rendering of the effects of the wind on the peonies, the harmonious grouping of colours, the careful painting of the head and feathers of the cock, all testify to the great ability of the painter. Possibly in his work we see the first dawn of the naturalistic style, but whether he, of his own accord, was now beginning to break away from the traditions of his school, or whether he had been influenced by the genius of Ōkyo, it is impossible to say. It may well be, however, that the latter is the true explanation, for when he died Ōkyo was forty-two years old, and had already almost reached the zénith of his fame.

Goshun, another great contemporary of Ōkyo, was a noted painter of the Chinese School, and of such repute as a teacher that his studio was one of the most frequented in the city of Kyoto. But in 1783, he, being then in his forty-first year, became so fully impressed with the worth of the style of the great Shijō painter, that he desired to enter his studio as a pupil. To this request Ōkyo, who was full of admiration for the ability of Goshun, could only reply, "I can be your friend, but how can I be your *master*?" From that time the two painters became firm friends.

Goshun adopted the Shijō style, became more famous for his Shijō than for his former Chinese pictures, and, after the death of Ōkyo, did much to establish and extend the fame and reputation of the naturalistic school.

The secession of Ōkyo from the orthodox schools, and the founding of the Shijō, was a startling episode in the art life of Kyoto. Other men before Ōkyo had broken away from the old trammels; but it remained for him and his pupils to successfully demonstrate that there was a higher point to be reached in art than had yet been attained by the methods of the older men, and that a wide field was open to those who could cease to be content with mere skill in mannerisms and dexterous brush-strokes.

The character and position of the Shijō presented many radical differences from those of the older schools, so much so that it met with the utmost opposition from the art critics of the time. In its early days they launched forth the most unsparing criticisms against both its methods and its men; yet, in spite of

all, it flourished, until at last they were compelled, if not to praise it, at least to admit that it had some merits.

These differences consisted not only in the first principles of its teaching and practice, but in its motives, its *technique*, and in the social position of its students and followers. In its studios the laborious copying of copies of drawings and paintings of natural objects was no longer enforced as the essential part of the pupil's work, but he was taught to go direct to Nature for his models. The artist was no longer to be fettered by the rigid rules of calligraphy—he was henceforth to be free to paint Nature as she is, to imitate her lines as far as he could without being compelled to make use of the old conventional strokes.

The motives, too, of the Shijō differ from those of the other schools; they are less frequently mythological, legendary, or historical; not because in the old myths and legends—generally Chinese—or in historical tales, its painters found nothing to attract them, but perhaps because they found sufficient inspiration in the quiet beauties and charms of the bright scenes by which they were environed in their own city of Kioto, the loveliest of Japanese cities. Hence, little inspired by myths, legends, or heroes, but deeply animated by an intense love of simple natural beauties, their paintings are often quite as much poems as pictures. What painters before them could portray as they did a twig of cherry or plum blossom, a few flying geese, a carp in a wayside pool, or those small, exquisite bits of river, gorge, or mountain scenery?

No longer were its followers compelled to seek for motives in the old pictures of Chinese scenery; the scenery of their own country had greater charms for them than the idealised and artificial landscapes of China. By some of the Kano critics this has, strange to say, been advanced as a weakness and defect of the school, and Ōkyo is pitied by them because he had neglected the old Chinese landscapes, and had only been able to study what they designated the tamer scenes of the Home Provinces. To those who have travelled in the wilder parts of these provinces this criticism is astounding, as the groups of mountains around Ōmine San, and the almost untravelled table-land of Odaiga Hara, are full of the most varied and charming scenes for the landscape painter, some of them of the wildest grandeur, others of quiet picturesque beauty.

Again, the Shijō differed from the other schools in its *personnel*. The chief studios of the older schools, especially of the Kano, were those of painters who were members of the clan of the founders, by birth, marriage, or adoption, or who were related to some former distinguished artist of the school. The rules of admission to them were extremely exclusive; to men of ordinary plebeian birth they were practically closed.

The studios of the new school were open to all, and its students were thus drawn chiefly from the ordinary *heimin*, or townsmen, and not from the patrician or privileged classes. This also was a source of irritation to the old critics.

The pigments used by the Shijō painters were the same as those of the other schools, but the mode of using them was altered. The use of the old, heavy body-colouring was discontinued, and delicate tones and washes were adopted; hence the transparency of their paintings. In their Chinese ink sketches deep black was avoided, and harmonious effects in light shades of grey, combined with washes of brown, were most successfully produced.

The use of white pigment was rare, except in the colouring of egrets and storks, when it was used sparingly, most artists preferring to obtain the effects of white and of light by leaving the silk ground of the picture free from colour. All pigments were, in fact, delicately used.

In common with his Chinese and Kano predecessors and contemporaries, the naturalistic painter of the Shijō concentrates all his efforts on the chief subject of his picture, neglects all details in the foreground or background, and introduces nothing which may tend to lead away the eye of the beholder from this subject. In landscapes, too, where there is no object especially prominent, we also have this paucity of detail, but not to the extent found in the Kano pictures. Much is left to the imagination of the beholder; it is only the poetry of the scene that the artist endeavours to paint, and not a mere facsimile of the scene itself. The clouds of the sky are rarely painted, but the morning mists, partly veiling the mountain landscapes, are often most poetically rendered, and represent faithfully the charming effects seen, especially in autumn, on the mountain slopes bounding the Kyoto plain.

In the treatment of water by the Shijō men we find many

incongruities. The waves of the sea are frequently represented by the old Kano lines, and the same is often true of rivers and cascades. But in depicting the life, the fishes, and the plants in water, I consider that Ōkyo and some of the men of his school have far outstripped all the painters of Japan who preceded them, and that even among the painters of the West it would be difficult to find many who have surpassed them. During the last century the Shijō style was not so naturalistic as it afterwards became in the hands of Hōyen and Ippō. These distinguished followers of Ōkyo in the present century took up his work with the greatest ability, and with the spirit it deserved, eliminated many of the old conventionalities, and intensified its naturalistic character. To them the *Shijō Riu* owes more for its development than to any others of its *alumni*.

The principal painters of the Shijō school were :—

Its founder—

Ōkyo born 1733, died 1795.

His contemporaries—

Goshun born 1742, died 1811.

Sosen „ 1747, „ 1821.

His chief pupils—

Rosetsu born 1755, died 1799.

Genki „ 1751, „ 1798.

Tessan „ — „ 1841.

The chief followers of the style during the 19th century—

Ōzui born —, died 1829.

Keibun „ 1780, „ 1844.

Hōyen „ latter part of the
18th century.

Ippō born late in the 18th
or early in the 19th
century.

Sasshu born —, died 1875.

Raishō

Kisui

Yōsai „ 1787, „ 1878.

We will first consider the work of the great animal painter Sosen.

MORI Sosen, commonly known as Sosen, was a native of Ōsaka. He was born in 1747, fourteen years after Ōkyo, and died in 1821. One of the most famous artists among the followers of Ōkyo, he was especially noted for his pictures of monkeys, although other animals also were frequently painted by him with scarcely less skill. Monkeys, however, seem to have been the chief subjects of his studies. He is said to have kept many in captivity in order to study their forms and movements, and at first to have painted his pictures from these tame animals only. But one day a countryman who was passing his studio observed one of his paintings, and remarked that it represented, not a monkey as seen in its native haunts, but only a tame and pampered beast. Sosen, who was much mortified on hearing this, betook himself to the woods of Mino, near Ōsaka, for the purpose of studying their habits. An admirer adds to the tale that, so great was his enthusiasm while watching the animals in the remotest parts of the glen, that he subsisted on roots and berries. He was so successful in these studies, and afterwards painted these animals so naturally, that on the countryman again passing, and seeing one of his pictures, he was delighted to hear that his monkeys were no longer tame, but full of the life of the woods.

Yet, great as he was as an animal painter, his work was not properly appreciated in his own country until recent times. In the '*Gwajo Yōriaku*,'¹ published ten years after his death, the author can only devote one paragraph to him, and in that he says:—"His paintings of monkeys were most natural and life-like, but without refinement, and only such as would gratify common people."

Sosen painted in two entirely different styles, one with a large and rough brush, generally on paper; the other, with the finest lines and greatest delicacy, generally on silk. Pictures of the former style are difficult to imitate, and there are but few forgeries of them, but the greater proportion of those of the latter style which have been offered for sale during the last twenty years are not genuine. In 1885, and for some years earlier,

¹ Cf. '*Gwajo Yōriaku*,' vol. iii., p. 32.

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MONKEYS GAZING ON THEIR REFLECTION IN THE WATER, BY MORI SOSEN, (b. 1747, d. 1821).

Shijō School. (Coward Collection, No. 103.)

KAWADA Gansen, of Ōsaka, was the painter of nearly all the Sosen pictures for sale.

A characteristic example of his rough brush is, "A Monkey Bearing the Sacred Gem" (Gowland Collection, No. 100). The Sacred Gem, called in Japanese *Gioku*, or *Tama*, one of the three mythical Precious Things of the Japanese Empire, is drawn in the usual conventional manner. It does not represent any actually existing gem, but is merely an emblem of the idea of preciousness or of prosperity. The picture probably illustrates some ancient tale or legend, but I have been unable to trace its origin or meaning.¹ The difficulties attending this mode of painting are extremely great, and cannot be fully comprehended until an attempt is made to practise it. Each stroke has to be made without hesitation, and with rapidity and firmness, and once made, cannot be altered. Nearly the whole figure of the monkey has been put in without outline, its form being given by the ends of strokes only when the brush is being lifted from the paper.

An example of his finer brush (Gowland Collection, No. 103,)² represents a "Monkey with a Young One Gazing on its Reflection in the Water of a Pool," over which it is suspended from a branch of bamboo (PLATE III.). Painted by Sosen in the full vigour of his strength, this monkey is a truly wild one, and full of life. The expression of eager curiosity on the face of the larger monkey, its rough fur, and its natural position, are all depicted with the skill of a master hand.

"The Three Exemplary Monkeys" (Gowland Collection, No. 99,)³ is also painted in his finer style. One monkey is stopping his ears, another holds his mouth tightly closed, and the third has shut his eyes. I have only met with one explanation of this subject, which is, that the first will not

¹ The picture bears an inscription to this effect—"Do not drop it!"—"Otosuna yo!"—Note by A. Diósy, *Hon. Sec.*—Sosen may have intended this picture for a pictorial pun, or "Rebus," on the Chinese word "How" (Japanese, *Kō*), the sound of which means both "monkey" and "Marquis." The interpretation of the picture would then be: "Having high rank and prosperity (the Gem), be careful to retain them!" Such pictorial puns are frequent in Japanese and Chinese art.—Note by D. Goh, *Hon. Sec.*

² Catalogue, see p. 70.
Catalogue, see p. 70.

hear, the second will not speak, and the third will not see, anything evil.¹

Next in importance to Sosen comes the painter TESSAN MORI TESSAN, a native of Ōsaka, was the adopted son of Sosen. He died in 1841; but the date of his birth is uncertain. A pupil of Ōkyo, he became one of the leading painters of his school during the early half of the present century.

Two paintings were executed by him for the Lord of Awa. One, which I was, unfortunately, unable to secure, represents two tigers fighting. The animals are conventional in form, but their fur is marvellously painted. The other, which is numbered 258 in my collection, represents an "Eagle Attacking a Monkey" (PLATE IV.).² The scene of the picture is the upper end of the Mino gorge. The famous cascade is only represented by a few perpendicular lines on the left. The rocks are conventional, but the terror of the monkey, the power of the eagle, and the broken pine branch blown by the wind, are most effectively rendered. The eagle itself is a most elaborate study; its plumage, as well as the fur of the monkey, are marvels of technical skill, and quite equal to the work of the great Sosen himself.

Another pupil of Ōkyo, Genki, a predecessor of TESSAN, was born in Kioto, of the family of KOMAI, in 1750. He was famous as a painter of the court and city beauties of Kioto during the latter part of last century. Distinguished as a colourist, he found an extensive field, but unworthy of his powers, in painting in his pictures of these beauties the intricate patterns and glowing colours of the elaborate dresses then worn. "A Lady Attendant of the Imperial Court" (Gowland Collection, No. 177), is a specimen of his simpler work, and also of the conventional rendering of the human figure by the Shijō painters. I have only seen paintings of figure subjects by him, and they were all

¹ A Buddhist Rule of Conduct.—Note by A. Diósy, *Hon. Sec.*—Embodied in the popular rhymes :

<i>Misaru,</i>	" Not seeing,
<i>Kikazaru,</i>	Not hearing,
<i>Iwazaru.</i>	Not speaking."

Here, again, I suspect a pun on the negative termination *saru* and the word *Saru* (monkey), which, in compound words, becomes (by *nigori*) *saru*.—Note by D. Goh, *Hon. Sec.*

² Catalogue, see p. 70.



EAGLE AND MONKEY, BY MORI TESSAN, (d. 1847).

SHIJŌ SCHOOL. (Gowland Collection, No. 258.)

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full of mannerisms. It is difficult to understand how the artist who paints birds and flowers with such truth to nature can be guilty of such conventionalism in his treatment of the human figure.

We now reach the painters of the Shijō who were neither contemporaries nor pupils of Ōkyo.

At the beginning of the present century, Keibun, the younger brother of Goshun, and the teacher of Hōyen, was one of the chief artists of the school. His name appears in some lists as a pupil of Ōkyo, but erroneously, for he was only fifteen years old when Ōkyo died. By many connoisseurs in Kioto and Ōsaka he is held to be a greater painter than either Hōyen or Ippō, and to have been excelled only by his brother Goshun. His paintings have, in consequence, been extensively forged, and genuine specimens in his best style are rarely met with. The examples of his work which I have seen in the collections in both cities do not by any means justify the opinions of these connoisseurs. He is undoubtedly a clever painter, but does not excel either Hōyen or Ippō in painting birds and flowers, and is inferior to both in painting landscapes.

"A Carp in a Pond, with an Overhanging Pine Branch" (Gowland Collection, No. 154),¹ and "An Egret and Water-Plants" (No. 36 in my Collection), are good illustrations of his work; the former, of his more rapid and sketchy style; the latter, of his carefully-finished studies. The painting of the egret is very characteristic of his brush; but few strokes are used to delineate it, and yet the bird is perfectly represented.

We now reach the time of the three great painters, Hōyen, Ippō, and Sasshu.

NISHIYAMA Hōyen was born in Ōsaka towards the end of the last century. He was a pupil of Keibun. All the paintings I have seen by him are of the purest forms of the *Shijō Rin*, with few Kano or Chinese conventionalities, so that probably he never had any of the toilsome and unprofitable training of the old schools. He is undoubtedly second to none of the naturalistic painters, and in his landscapes, and also in his paintings of birds and flowers, he equals, if not excels, even the great founder of the school himself. For delicacy of colouring and of touch he has no superior among the artists of any of the schools during the

¹ Catalogue, see p. 70.

present century. Yet—and this is significant of the character of modern art criticism in Tōkio—in the ‘*Fu So Gwa Jin Den*,’ an historical account of artists and their work, published in 1884, his name is not mentioned. Hōyen lived for many years in Ōsaka in the house of a merchant named Fujita, and during that time painted many pictures for his host. These are now in the possession of Mr. FUJITA Denzaburo, son of the above, and are magnificent examples of Hōyen’s best work.

One of his works, the “*Takara-bune*, or Treasure Boat” (Gowland Collection, No. 44), was painted by Hōyen in the autumn of 1844. The ancient Treasure Boat, emblematic of wealth and prosperity, and bearing, as treasures, sacred gems and wine, is in charge of two of the lucky gods, Daikoku and Ebisu, assisted by several children. We have also in the picture the favourite combination *Sho-chiku-bai* (pine, bamboo, and plum), emblems of longevity and happiness. According to an old custom, the origin of which is unknown, pictures of the Treasure Boat are placed under the pillow on the night of the second day of the New Year, to ensure happy dreams, and consequent good fortune during the rest of the year. This painting is one of the class hung on occasions of family rejoicings and festivity, especially at the New Year.

The landscapes of Hōyen are characterised by great simplicity, highly poetic sentiment, graceful drawing, and delicate colouring. There are three pictures of his in my collection, which, I think, conclusively prove that I do not exaggerate his merits. The first is a “Scene on the River Sumida, near Yedo” (No. 75).¹ A small portion only of the river bank is shown, with a few piles washed by the current, and just above appears the top of the sacred archway of a *Shinto* shrine. The second (No. 76),² represents a wooded “Mountain Glen at Arashiyama, near Kioto,” the foliage of the trees just tinged with the colours of autumn. The third (No. 77)³ is a “Winter Scene near Ōsaka—the Temples of Sumiyoshi Covered with Snow.” All are charmingly simple, and full of grace and poetry.

The next painter is MORI Ippō, who, with Hōyen, did more than any other followers of the school to develop its naturalistic character. Ippō was born about the end of the last or the

¹ Catalogue, see p. 70.

² Catalogue, see p. 70.

³ Catalogue, see p. 70.

Univ. of
California



LANDSCAPE (ARASHI-YAMA), MOONLIGHT, BY MORI IPPŌ.
(born end of 18th or beginning of 19th Century).
SHIJO SCHOOL. (Gowland Collection, No. 91.)

beginning of the present century, but the exact date of his birth I have been unable to ascertain. He was one of the most original, versatile, and charming painters of his day, and with the exception of Hōyen, has no equal among the later Shijō artists. He was a simple townsman of Ōsaka, and poor, like most of Ōkyo's followers, for although his wants were modest and few, he received but ridiculously small sums for his pictures. No feudal lord was his patron; his *clientèle* was composed of people of his own rank, the merchants and tradesmen of his city.

As a painter he was an ardent and indefatigable worker of the highest skill, and as M. Gonse says of him, "The cleverest and most charming of the modern school of the Impressionists."¹ In his landscape paintings he depicts those small bits of exquisite scenery, which abound in the neighbourhood of Kioto, with perfect simplicity and truth to nature, and great delicacy of touch and colouring. In these qualities he is not equalled by any artist accepting Hōyen. In poetic conception and chasteness of taste no painter of the school excels him.

A picture (No. 98 in my collection)² by him, representing "Plum Trees in Blossom by the Side of a Brook," with the moon just rising, well illustrates the power of Ippō in creating with a simple subject a scene full of poetic feeling and quiet beauty. Another (Gowland Collection, No. 187),³ an "Eagle with a Captured Badger," is a study with a rough brush quite different from Ippō's usual style. Yet in this, as in his own style with a finer brush, he still shows himself a master. Although wanting in the finished details of the picture, by his master, Tessan, which probably inspired him—"An Eagle Attacking a Monkey"⁴—(PLATE IV.) the full life is still here, and the plumage, no less than the action of the eagle, is accurately depicted. In another painting (No. 91),⁵ we have a more extensive view than is usually found in Shijō pictures (PLATE V.). It represents a "Moonlight Scene on the River Katsura at Arashiyama," near Kioto, where the slopes of the river gorge are clothed with pines and cherry trees. The main features of the landscape enable us to fix the locality; all the rest is ideal, the painting being a poetical

¹ Cf. 'L'Art Japonais,' vol. i., p. 250.

² Catalogue, see p. 71.

³ Catalogue, see p. 71.

⁴ Catalogue, see p. 70.

⁵ Catalogue, see p. 71.

rendering, and not a facsimile of the scene. This is characteristic of all Shijō landscapes ; the spirit or poetry of the scene alone is represented, and accurate copying of its natural features never attempted. In this picture we have an example of the empirical perspective of the school.

“ Wild Geese ” (Gowland Collection, No. 206).¹ According to the inscription on this picture it was painted by Ippō after a picture by Ōkyo. The original picture from which he drew his inspiration has already been described (No. 138, “ Three Geese Alighting on the Water, PLATE I.”)² When the two are compared, Ippō loses but little by the comparison, and that only in the geese in the upper part of the painting, where his work will be seen to be slightly inferior to Ōkyo's. But the drawing of the bird just alighting on the water is worthy of Ōkyo himself, and is an excellent example of the life and vigour which the naturalistic artist could infuse into his subject.

“ The Seven Flowers of Autumn ” (Gowland Collection, No. 85).³ An evening scene, in Chinese ink. A most unusual treatment of this subject for a Shijō artist, paintings of flowers in monochrome being rare in the school. It is said that in painting this picture Ippō was inspired by a sketch of Kōrin's. In it however, he has demonstrated his power in monochrome to be no less than in colours, and has produced a work equal to any of the great monochrome painters of the Kano School.

The flowers are :—

<i>Patrinia scabiosæfolia.</i>	<i>Gentiana Buergerii.</i>
<i>Dianthus Japonicum.</i>	<i>Lespedeza bicolor.</i>
<i>Soja Hispida.</i>	<i>Eulalia Japonica.</i>
<i>Eupatorium Japonicum.</i>	

“ The Pine and Sun ” (No. 92), and “ The Winter Plum Blossom and Moon ” (No. 98),⁴ also by Ippō. Each is an embodiment of a poem. The plum, with its first few flower-buds of the year, and its branches laden with snow, with the moon in a wintry sky, was undoubtedly painted when Ippō was in his full vigour. The pine, too, with the red sun just faintly gleaming through its upper branches, is equally representative of his mature touch. Both are excellent examples of that powerful poetic sentiment

¹ Catalogue, see p. 71.

³ Catalogue, see p. 71.

² Catalogue, see p. 70.

⁴ Catalogue, see p. 71.

which seems to have animated Ippō more intensely than any of his contemporaries.

No. 83 in my collection, "Small River Fish," and No. 84, "Ducks," both painted in Ippō's seventy-second year, and "A Carp and Flower Branch" (No. 145), painted in his seventy-third year, are compositions which still show the old nobility of his poetic feelings; but the hand of the painter is feeble, and beginning to lose its power. Possibly, like too many of his brother artists, he had to paint to live, and with his failing strength had to produce more pictures than in his prime, because each was of less value.

A contemporary of Ippō and Hōyen was Sasshu. He was a native of Ōsaka, and lived a life of obscurity, unknown to fame. He died in 1875. One of his pictures (Gowland Collection, No. 74)¹ is a most poetically-conceived and charmingly-executed "Mountain Landscape." The season is winter. The snowy mountains rising from the dark lake, with a snow-clad pine on the nearer shore in the foreground, the picturesque group of temples high up on the mountain's flanks, and half veiled by the morning mists, and the admirable rendering of the cold wintry scene, make a picture worthy of an artist of any country. Nevertheless, the painter is almost unknown. His name is rarely seen even in the lists of the inferior men of the Shijō School; yet, for such work as this, his place should be among the chiefs of his calling.

Since the days of Hōyen, Ippō, and Sasshu there has been no advance in the Shijō School and no further development of its style. Its followers have been more numerous than before, but it has had no leader equal to those of the last generation. Foreign criticism has done much to elevate its old great painters to the positions they now hold in the estimation of their countrymen; but, unfortunately, the demands of foreign commerce have had—let us hope only temporarily—a most pernicious effect on its modern painters.

In Kioto there are several extremely skilful living painters, amongst whom may be mentioned Keinen and Giokusen, specimens of whose work are to be found in my collection, Nos. 186² and 132. But they work under great disadvantages compared with their predecessors. Under the feudal conditions of earlier

¹ Catalogue, see p. 71.

² Catalogue, see p. 71.

days, painters were attached to the courts of the greater *Daimio*, or feudal lords. Their incomes were secure ; they could choose their subjects and the time for executing them ; they could paint what they liked, and need only do so when they felt inspired. Now there is no such patronage. The painter *must* live, and to most it means that he *must* paint, if not himself, at least by means of his pupils.

THE GANKU SCHOOL.

The Ganku School is closely allied to the Shijō School, so much so that the paintings of many of its later followers can hardly be distinguished from those of the Shijō men, and yet the school of Ganku was of a less revolutionary character than the Shijō. Ganku, in fact, at its origin endeavoured to combine the old with the new, and while fully recognising the merits of the naturalistic style, attempted to attain the same results without relinquishing altogether the old methods. Much of the work of the *Ganku Riu* is hence extremely formal. Many of the paintings of Ganku, the founder, are strongly Chinese, both in motives and execution, but modified by his own powerful individuality. The characteristics of the school are best seen in the works of Gantai, Renzan, and Gansho, all of whom, however, are decidedly inferior, both in conception and *technique*, to Hōyen and Ippō, their contemporaries of the rival school.

Ganku, or KISHI-doko, was born in 1749, and died in 1838. He was also called GAN Ō. His chief pupils and followers were Gantai, his son, Renzan, his son-in law, Bumpō, Kwazan, Gansho, and Giokusen. Ganku was a native of Kanazawa, the chief town of the province of Kaga, and a retainer of Prince Arisugawa. His early studies were devoted to the works of the old Chinese painters of the Song dynasty. In his later days he received the title of *Chikusen-no-Suke*.

One of his masterpieces, an elaborate picture of "Peacocks," shows well his power as a colourist and his accuracy in drawing ; but Chinese mannerisms assert themselves strongly, and it is wanting in the life which Ōkyo would have infused into it.

I have in my collection two pictures which illustrate Ganku's two styles of painting. The first, "A Tiger" (No. 56, PLATE VI.),¹

¹ Catalogue, see p. 71.



TIGER, BY GANKU, (b. 1749, d. 1838).
GANKU SCHOOL. (Gowland Collection, No. 56.)

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CRANES, BY TENGAKU GANSHO, (middle of 19th Century).
GANKU SCHOOL (Gowland Collection, No. 42.)

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shows well his power as a colourist. The tiger, as Professor Anderson has pointed out, is a special creation of Ganku ; neither Ōkyo nor any of the Shijō nor Kano men can equal it. The fur of the animal is most carefully painted with the delicate touches of a fine brush, a most natural effect being produced. The tiger only in this picture is characteristic of his school, the foliage being Chinese, after Busson, an artist of the last century. The second (No. 57), "Sparrows and Bamboos," a clever study in Chinese ink, is an example of his monochrome paintings. Here again we see the influence of older non-naturalistic schools, both in its motives and *technique*.

Gantai (born 1793, died 1863,) was a son of Ganku, and, next to his father, the most able painter of the school. His most successful pictures are those of birds, especially of storks. Unlike his father, he rarely painted in colours, his chief works being in black and white, aided by faint washes only of other pigments.

A picture of "Cranes" (Gowland Collection, No. 134,)¹ is curious as having been painted by three different artists of the school. The large crane is by Gantai, the small one by Renzan, and the bamboo by Ganshun.

Another painting of "Cranes" (Gowland Collection, No. 42,)² is a most characteristic example of the best work of the Ganku School, after it had been modified by the influence of the Shijō (PLATE VII.). This picture is by Tengaku Gansho.

I have endeavoured, I fear but imperfectly, to give a slight glimpse of the development of pictorial art in the Land of the Rising Sun, and its culmination in the naturalistic Shijō School. We have seen that Japanese pictorial art had four great styles or schools, corresponding roughly with four different periods.

In the first, the great masters of Korea and China brought over their paintings, and became the teachers of native artists.

In the second, the Japanese artists themselves expanded and modified the style of these old Chinese and Koreans, and impressed it with their own powerful individuality.

Later, in the third, the old Chinese School asserted its individuality under the stimulus of Sesshū and his contemporaries, only, after a short time, to be again modified by the genius of Motonobu and to be almost submerged by the great Kano School.

¹ Catalogue, see p. 71.

² Catalogue, see p. 71.

Lastly, the Kano School itself in its turn runs its course, and the great modern naturalistic school—the Shijō—is developed out of it by Ōkyo. This is undoubtedly the most excellent and worthy of all the schools. What its future will be, and to what heights it may attain, we cannot foresee. It demands now the most earnest work from its painters, and they, in their turn, must be sustained in their efforts by their countrymen. For in no country can there ever be a truly national school of painting of the highest excellence, unless the painters of that school receive fully the sympathy and enthusiastic support of their own people.

In conclusion, I feel sure that all will join in the hope that, in this naturalistic school—now almost in a stage of stagnation and inanition compared with its earlier days—a great leader may soon arise, with the genius of Ōkyo, Ippō, and Hōyen, and with enthusiasm worthy of its traditions, advance its fame and carry it forward to the position it deserves among the great art schools of the Western world.

NOTE.—All the *Kakemono* referred to in the Paper were exhibited.



PLUM BLOSSOMS AND WATERFALL, BY KEINEN, (living Artist).
SHIJO SCHOOL. (Gowland Collection, No. 186.)

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The CHAIRMAN said : The paper which we have just heard is a very valuable contribution to the study of the most important section of Japanese Art and concerns not only ourselves, as Members of the Japan Society, but every person interested in the subject of Art at large.

It is the Naturalistic School of Painting that, for us, gives to Japanese Pictorial Art its most distinctive and admirable stamp of character. The masters of the older schools possessed many great qualities, but the majority of their works were essentially Chinese in their inspiration. They openly discredited naturalistic ideals in art and they set them aside, not in favour of impressionism—that might be easily understood and forgiven—but in deference to archaic conventions and to caligraphic feats of the brush that were utterly unworthy of the power which was wasted over their achievement.

The leaders of the School of Ōkyo were truly naturalistic, but only up to a certain point, for tradition was too strong even for them. They ignored the principles of light and shade, as did their forerunners, and they clung to the parallel perspective of the Chinese. Their naturalism was, indeed, curiously limited ; for example, we have in their paintings ducks whose every feather is in its right place, every play of colour being accurately delineated, but, at the same time, we see that the eyes are perfectly dull and lifeless. It was against the traditions of the school to introduce eye-light. As I have said before, they entirely ignored shadows. The objects in many of their pictures look into the water, but we see no reflection. There is, however, a painting by Sosen,¹ exhibited in this Hall, in which a monkey hanging from a branch is reflected in the stream. The reason of this departure from the general rule is that if the artist had an object in violating his own traditions he would do so. In the example in question the picture would be incomplete without the reflection ; in such a case only was it permitted.

Limited as was the naturalism of Ōkyo and his school, in so far as they attempted to reproduce nature they did so with an honesty and with an accuracy of observation as satisfying to the mind of the scientist as their beauty of line is acceptable to the eye of the artist.

¹ Catalogue, No. 103 ; Illustrations to Paper, Plate III.

Perhaps one of the best of the stories illustrating the history of Japanese Art is connected with the name of Ōkyo and illustrates the naturalistic tendencies of the master. I have told this elsewhere ; but if there be here a narrator who has not told a good story twice, it is he who must condemn me.

It is said that Ōkyo one day found a wild boar asleep in a wood and seized the opportunity to sketch its portrait, very discreetly withdrawing when he thought he saw signs of the awakening of his dangerous model. Shortly afterwards, he showed the drawing to a critical friend, who admired its beauty, but said that it had one great fault: that it was more like a sick animal than a sleeping one, and he proceeded to demonstrate the flaccidity of limb, the sunken chest and other indications which convinced the painter that his art for once was at fault. Ōkyo, in vexation, tore up his work and thought no more about it until a week or two later, when a peasant, who had been with him at the time of making the drawing, told him that the boar was found dead on the same spot next day. The inference is obvious, but it leaves us in doubt whether we should more admire the art of the painter or the acumen of the critic.

The point, perhaps of most practical interest, is the remarkable influence of the Naturalistic School upon Industrial Art. Nearly all the leaders of the artisan group, less hampered by tradition than the painters of the orthodox schools, saw the charm and strength of the Naturalistic work and proceeded to imitate it, as far as they were able ; but it must be admitted that not even Hokusai could compare for a moment either in accuracy or skill with men like Ōkyo, Hōyen and Ippō. Still, nearly all that is most beautiful in the modern industrial art is the result of the example and teaching of Ōkyo.

Mr. ERNEST HART, *Member of Council*, said : An exhibition of an historical series of paintings by the great masters of Old Japan, such as Mr. Gowland has favoured us with, is in itself an education. Its value is greatly increased by the excellent and accurate commentary, drawn from authentic and historical sources, in which he has pointed out the sequence of schools and the place of each group of painters in the history of Japanese art. As a lover of Japanese art, and deriving constant satisfaction from the private study of a somewhat similar collection which, during the last fifteen years, I have been employed in making, with the aid of some accomplished art critics in Japan and in Paris, I have, however, often regretted that a broader and more liberal standpoint is not adopted in the study and criticism of the exquisite productions of the brush of these great masters of painting in the Far

East. The merits of Japanese painting may profitably be considered apart from the question of the descent and classification of the artist. Nor shall we do justice to Japanese art if we persist in treating it in an apologetic and deprecatory manner and in dwelling on alleged defects, many of which are, in truth, voluntary conditions, due to the exclusive traditions, the religious beliefs and the special canons of art under which these products of genius were evolved. It is, of course, only to be expected that in tenth-century pictures, produced under the influence of a Chinese tradition and saturated with Buddhist sentiment, the superficial observer should be impressed, at first sight, chiefly with the sense of their flagrant archaism and should turn aside with a smile and, perhaps, a sneer. That is the impression which the half-educated observer still derives even from the works of Giotto or of Botticelli, although they were painted in accordance with our European canons and with a conscious relation to Byzantine and Greek originals which accorded with the European ideal in art. In looking at the works of a Kanaoka or a Meichō before we can begin to appreciate them we must put aside the old pedantic academic formula which limits our standard in art to the Greek pattern. We must cease to talk of them as deficient in what they never attempted to give—shadow, perspective, and naturalistic reproduction of the human form. So long as we insist upon the Greek canon of the human form as a test of merit in Japanese art, we can but fail to appreciate its true merits. With the Japanese artist the Buddhist tradition was all-powerful—that the human body was but the unworthy case of an immortal soul, for ever trying to loosen its ties with the flesh and to sever itself from earthly forms of sensuous beauty and attraction. Their saints and apostles are emaciated, distorted and in rags, and the highest flight of holiness is seen in the quasi-mendicant Rī-Tekkai,¹ whose spirit is seen exhaling and externalising itself, as our modern Theosophists would say, flying through the air and escaping even during life from the emaciated and self-tortured body. Even the types of male and female beauty in later days were, intentionally and perforce, conventional representations of an impression according to an agreed formula, and did not even attempt realistic verisimilitude of the human form. So also with the vertical perspective of the landscape and the absence of "*chiaroscuro*." It is easy, therefore, to be critical as to the absence of characteristics which we have a right to expect in European pictures, but which are intentionally absent from the old Japanese *kakemono*. The most beautiful Japanese pictures can only give us what they have of intention and of artistic method. But if we

¹ Catalogue, No. 1.

look at them subject to knowledge and sympathy with their spirit and conception, with their traditions and limitations, we shall find, as the greatest and most modern of classical French critics, M. Mantz, has found, that even the most archaic are not the least beautiful. The Japanese art of the tenth century is a monumental art, penetrated with the austerity of early times, full of masculine beauty and of tenderness. In later stages, Japanese art gives us, in a degree which no other art has ever given, the vibrating life, the perfect subordination of detail to the logic of the "*ensemble*" of the picture, the perception of inner beauty and of the intimate life of landscape, of mountain, river, lake, and cloud, of flowers, birds, and fishes. Its works are marked by an idealism which is wholly free, on the one hand, from affectation, while, on the other, it is the very opposite of the coarse realism which characterises more than one school of European painting. It is hard to prophesy what will be the future of Japanese pictorial art. That art is passing through a transition period, in which the effort to combine European canons with old Japanese traditions is often very far from successful. I trust that the patriotic self-reliance, which underlies the quick and sympathetic appreciation by the Japanese people of what is new to them and striking in European methods and achievements, will assert itself anew and that the Japanese art of the future will retain all its best characteristics, and will lose nothing of that delicate sensibility and highly-instructed rendering of impressions which have constituted its glory in the past.

Mr. F. T. PIGGOTT, *Vice-Chairman of Council*, said: I wish to make an observation with regard to the Lecturer's remarks on the state of the Art of Japan at the present day. It would be very ungracious of me if I did not call to the mind of the Society my own master in Japan, Watanabe, who, in my opinion, carries on the traditions of the *Shijō* School, as may be seen in his numerous pictures lately exhibited in this country. My contribution to the discussion on the subject of the admirable Paper we have just heard is the assertion of the fact that the *Shijō* School, with its best traditions, is still alive.

Mr. *Secretary* GOH remarked: I am very pleased that the Lecturer pointed out the poetical conception of Japanese artists. It is the fact that Japanese, as a rule, regard so highly the poetical aspect of a picture that no artist can command a high reputation in Japan without displaying as much poetical conception in composition as skill in execution. We Japanese have a saying which proves how greatly we appreciate the combination of these two elements: "A Poem is a

Picture with a voice ; a Picture is a voiceless Poem " (*Shi-wa yusei-no Gwa ; Gwa-wa mu-sei-no Shi*)".

A singularity of Japanese art critics is the great importance they attach to the excellence of the calligraphy of an artist's signature, according to which the genuineness of an old picture is, generally, judged.

I am much obliged to the Chairman for pointing out the chief defects of Japanese Art. I am ready to admit the justice of the criticism we have heard as to shadows being ignored and perspective disregarded.

As the Lecturer well said, Pictorial Art in Japan at the present day is stagnant. But we Japanese are a very peculiar nation, always copying, or rather adapting, from other nations. When we imported the ancient civilisation of China, we adopted Chinese pictorial art ; but we modified it, in course of time, to suit our own national spirit. As we seem always fortunate enough, in spite of the influence of systems introduced from abroad, to evolve original ideas and to produce works of art breathing our own national spirit, I hope that what we are, at present, learning from Western Art will tend to our benefit, by improving our art work without destroying the poetical nature of our own ideals.

Mr. *Secretary* DIÓSY said : I wish to call attention to the two strips of brocade, or, in some instances, of stiff paper, decorated with gilding and bright colours, which hang down from the upper roller of most of the *kakemono* exhibited in this Hall. They appear, at first sight, to be intended to represent cords for tying the picture when rolled up. Such is not, however, their nature, a string being fixed to the hanging-cord for that purpose.

I have been told by Japanese, and the Lecturer will confirm this, that these strips, called *fū-tai*, have quite a different object.

The walls of Japanese houses consisting chiefly of sliding panels (*shōji*), in summer, when these are made to run back in their grooves, the house is open to the winds and birds fly in and out. Now, the fowls of the air are no respecters of works of art. They are apt to perch on the upper roller of a *kakemono* and to soil the picture. The stiff strips, hanging loosely from the roller, move with every breath of air and rattle against the brocade on which the painting is mounted, just as do the slips of bamboo in the *naruko*, the bird-scare used in Japanese fields, exhibited by Mr. Holme at the Second Ordinary Meeting.¹ The strips are simply bird-scares. My Colleague, Mr. Goh, informs me that the two tassels, called *fū-chin*, which hang from the knobs at the ends of the lower rollers of some *kakemono*, are intended

¹ See p. 26, and Illustrations to "Uses of Bamboo," Plate I., Fig. 1.

to weigh down the picture and to prevent its flapping in the wind. For this purpose, crystal balls or small, heavy carvings are, sometimes, added to the tassels.

The CHAIRMAN proposed a cordial Vote of Thanks to the Lecturer, which was carried by acclamation.

Mr. W. GOWLAND, in acknowledging the compliment, said that one remark he had made appeared to be slightly misunderstood and that was with reference to the present state of Art in Japan. What he meant to say was not that Art had undergone any degradation during the last ten or fifteen years, but that, since the time of Hōyen, Japanese Art had remained stationary.

The OBJECTS OF INTEREST exhibited consisted of 124 *Kakemono*, selected from Mr. GOWLAND's Collection. (See Catalogue, p. 67.)

The ATTENDANCE at the Meeting was 183.

THE GENEALOGY
OF
THE MIOCHIN FAMILY,
ARMOURERS, SWORDSMITHS AND ARTISTS IN IRON,
(XIIth to XVIIIth Century).

BY E. GILBERTSON, M.J.S.

FROM JAPANESE WORKS TRANSLATED BY G. KOWAKI, M.J.S.
(With Notes by A. DIÓSY and D. GOH, Hon. Secs.)

[*This Paper having been received too late to be read at a Meeting in the First Session, it was resolved by the Council "that it be taken as read."*]

THE materials used in the following little monograph were furnished to me by Mr. G. KOWAKI, M.J.S., who translated them from a treatise on the Military Equipment of Japan,¹ by KAWASAKI Chitora, from the 'Miochin Rekidai Zokufu,'² the 'Buki-ko,'³ and other works. As I have met with no account of the Miochins in any European language, that is even tolerably complete, I thought I might usefully lay this Paper before my fellow members of the Japan Society. They will doubtless discover errors and omissions in it, and I shall feel obliged to any of them who may be good enough to point them out to me, and enable me to make the necessary corrections.

Its authorship really belongs to Mr. Kowaki, for I have done little more than put in some order the materials with which he supplied me.

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Ilfracombe, November, 1892.

The MIOCHIN family occupy an altogether exceptional position in the annals of Japanese art, for they not only claimed to

¹ 'Honchō Busō Yenkaoku Kō,' in 'Kokkwa,' Part XX., May, 1891.

² 'Records of the Miochin Family.' ³ 'Treatise on Arms and Armour.'

be the founders of artistic working in iron, but were actually the acknowledged armourers of the Court for more than 600 years, namely, from the 12th century to the end of the 18th. During all that period they were moreover looked upon as the chief and unquestioned masters of their art ; while among the swordsmiths, although by common consent the pre-eminence is accorded to Masamune, there were several others at various periods so eminent, that their reputation approaches very closely to his, and their works were so highly esteemed that they became heirlooms in great families.

No one familiar with hammer work in iron can examine a piece of armour, or an *okimono* attributed to one of the Miochins, without admiration for the excellence of the workmanship and for the quality of the metal. The European armourers may have surpassed them in the decoration of armour, but not in its practical excellence nor in the manipulation of the iron. Some of the Miochin armour is very thin and light, but extremely tough and of great power of resistance, while their *repoussé* work is often very bold and skilful. As to their art work, the Eagle in the South Kensington Museum is a well-known example ; and, although one of the largest, I am persuaded that it is by no means one of the best.

There seems to be great uncertainty as to the date and the authorship of this celebrated Eagle. M. Gonse, in his 'Art Japonais,' says that it is of the 16th, or beginning of the 17th century, and that it is signed MIOCHIN Muneharu. But in the first place I can find no Muneharu among the Miochins of the 17th century, or any other century after the 7th ; and in the next, Rein, in his 'Industries of Japan,' states most distinctly that in 1881 he visited the museum with a learned Japanese : the Eagle was removed from its rocky pedestal, and thoroughly examined in all its parts, but without their being able to discover any inscription, name, or sign, which would indicate its origin.

There are many fine specimens of the works of the Miochins in Paris, notably in the collections of M. Bing and of M. L. Montefiore, whose helmets are well known. In England, also, Mr. E. Hart exhibited several pieces at the exhibition of the Fine Art Society in Bond Street ; other fine examples are in the Bowes collection, and in that of Mr. Alexander, who has a complete suit of armour by one of the Miochins. It is to be hoped

that at the next exhibition of Japanese art work these, and other examples which exist in England, may be brought together.

The long succession of Miochins is an almost unique example of a family following the same pursuits for many centuries, and retaining a pre-eminence in its peculiar work. The GOTOS are another example, for they were chasers to the Shōguns for 300 years. But it was only in the earlier part of their career that they were the undisputed heads of their art, for, later on, their pupils equalled, and even surpassed them, founding schools of their own. But Munesuke, who first took the name of MIOCHIN, entered the service of the government about the middle of the 12th century, and it seems pretty well established that in the reign of the Emperor Tenji—668-672—Munetsugu, the sixteenth descendant of the founder of the family, was a skilful armourer, and that the art had been followed without a break by his descendants to the time of Munesuke. It should, however, be borne in mind that these genealogies of great artists in Japan are not composed of direct descendants, for it very often happened that in default of a son, or of one capable of maintaining the reputation of a family of artists, a favourite pupil was adopted as a son, taking the name and transmitting it.

The 'Records of the Miochin Family'¹ contain some matters of exceedingly doubtful authenticity, but so does the genealogy of Queen Elizabeth in the Heralds College ; and, at any rate, the Miochin traditions are not more improbable than some of the statements in the '*Kojiki*,' that venerable work on Japanese history. The founder of the house was traditionally said to be a grandson of the god Takara, who taught him the art of working in metals. He was the Japanese Tubal-cain, but his name and date are not given. A more serious account says that it was from the founder of the KI family, Munenori, son of Hikofuto Oshinobu no Mikoto, grandson of the eighth Mikado, Kogen (B.C. 214-158), that they descended. This ancestor was called MASUDA Takenouchi no Sukune, and was the famous minister who served six successive sovereigns—Keikō, Seimu, Chūai, Jingō, Ōjin and Nintoku, the first reigning from A.D. 71 to 130, the last from 313 to 399.

Klaproth, in his '*Annales des Empereurs*,' suggests a plausible explanation of this improbable story, namely, that *Sukune* was

¹ '*Miochin Rekidai Zokufu*.'

an official title, and that Takenouchi, regent under the Emperor Keikō, transmitted that title to his descendants for several generations, just as that of *Sei-I Tai Shōgun* was transmitted in after times. It was Takenouchi who accompanied the Empress Jingō Kōgo in her conquest of Korea, and to whom she confided her infant son, Ōjin Tenno, the first officially acknowledged and historical emperor of Japan, who is said to have reigned from B.C. 660 to B.C. 582. The tradition further states that Masuda made a suit of armour which the Empress wore on that expedition, and it is preserved at Nara to this day in the treasury. But I am afraid this proves too much, for that suit of armour is of rather too rich and ornamental a character to have been one of the first products of the Japanese armourers; moreover, the existence of the Empress Jingō, and her conquest of Korea, do not meet with universal belief. But the MIOCHIN traditions maintain that when the first MIOCHIN, Munesuke, was appointed armourer to the Shōgun in the latter part of the 16th century, there had been an uninterrupted succession of armourers in the Masuda family for 1,080 years, a circumstance probably unprecedented. Be this as it may, it would seem that MASUDA Munemori, born A.D. 75, was the first man authentically recorded as a maker of helmets and armour of iron.

He was succeeded by (2)¹ Muneoshi, or Muneyoshi, and he, by fifteen other MASUDAS, all armourers, and all beginning their personal names with "Mune." The seventeenth member of the family was (17) Munetsugu, referred to above, who lived in the reign of the Emperor Tenji (662-671), and here we get on more solid ground, for he made the helmet called the *Shishi-Ō* which the Emperor gave to the Taishokkwan Kamatari. This is what was called a *Nihojiro* helmet, having two plates of silver, one before and one behind, in the style of that shown in Plate IX., that being, however, a *Shihojiro*, having four such plates, while the *Happojiro* had eight.²

Even subsequent to this period armour seems to have been ordinarily made of leather, and in the reign of the Empress Kōken (749-758), or a little later, an order was given for 60,000

¹ These small numbers in brackets correspond to the numbers against the names in the Genealogical Table, pp. 119-125.

² *Nihojiro*, *Shihojiro*, *Happojiro*: Two white, Four white, Eight white (plates).

helmets of padded cotton, in the Chinese style. The early helmets, according to Conder (whose papers on Japanese Costume in the 'Transactions of the Asiatic Society of Japan,' are the best authority I have met with on armour), were made of padded cloth or silk; but even as early as the reign of the Emperor Kwammu (782-805), iron ones must have been common, for he gave an order for 2,900, and it may be assumed that their usual form was that of the *Kabuto*, or pot helmet. The Miochins made their helmets, as time went on, exclusive of those in *repoussé* work, in different forms, sixteen successive shapes being shown in Plates I. to VIII. They consisted of a number of gores of iron rivetted together, having a ridge formed at their joints, the object of which was to offer a powerful resistance to a sword cut, while keeping the general body of the helmet thin and light. Occasionally these ridges were added afterwards, the *hachi*, or domed pot, being forged in one piece. Sometimes the gores were ornamented with studs of iron or silver, as shown in Plates V. and IX., having the same end in view, of offering greater resistance to a sword.

At the top of the helmet there is an aperture called the *Hachimanzsa*, in an ornamental ring or socket. This latter was usually in the form of a chrysanthemum with a hole in the centre, being a sort of key to the gores, and it served for ventilation. It was sometimes protected by a piece of silk tied over the top of the helmet by strings attached to four knobs of metal, called *shi-ten-bio*, or "the four Deva knobs," which were named after the four Deva Kings, Bishamon Ten, Jikoku Ten, Komoku Ten, and Zōchō Ten.¹ Through two holes, called *shida-no-ana*, a leather cord was passed, which was fastened inside to the skull cap preventing the helmet from pressing on the top of the head, and the ends were tied in a bow outside.

Some helmets had the *hachi*, or pot, divided into four or more parts, by plates of silver reaching from the apex to the base. When there were two of these plates the helmet was called a *nihojiro* and they were placed at the front and back. When two more were added, one on either side, it was a *shihojiro*; with eight plates it was a *happojiro*. These plates sometimes covered more than one gore, and were highly ornamented. They are shown on the helmet of Yoshiiye, Plate IX.

To the lower part of the *hachi* was rivetted the peak, or

¹ Buddhist deities.

mavezashi, the under side of which was frequently lacquered red to give a more terrible effect to the countenance by reflection upon it, or upon the iron mask which served as a vizor. These iron masks, which were tied on to the helmet, represented faces of men, demons, or animals, and were very cleverly made, old men generally selecting a youthful mask, and *vice versa*. To the upper part of the peak was attached the *haraidate*, to which was fastened the curious ornament like a pair of flat horns (see Plate IX.), called the *tsunomoto*, and in another socket between the horns was fixed the *mayedate*, or crest.

To a projection at the back of the helmet was fastened the *shikoro*, or neck protector, composed of from three to seven rows of metal plates sewn to each other by silk cords. The whole of the armour was made in the same style as the *shikoro*, that is to say, of plates of iron sewn to each other by silk or leather cords, the cords forming a pattern, by which the style of the armour was indicated, the mode of sewing together being called *odoshi*. The armour sewn with deep crimson cords was *hi-odoshi*,¹ and that is the name of the armour of the Empress Jingō, mentioned above; the *unohana-odoshi*² had white and green cord. It is said that in the time of the Emperor Seiwa (859-876) the great families adopted special colours for the *odoshi*, the Taira selecting purple, the Fujiwara light green, the Tachibana yellow, &c.

Sometime the plates forming the *hachi* of the helmet, instead of being rivetted together vertically, were rings arranged horizontally, so that they could be pressed one within another. Many of the helmets were, however, of more elegant form than the *hachi*, or were most elaborate and skilful pieces of *repoussé* work in the form of demons' heads, lions, dragons, &c. The famous helmet of Yoshitsune at the temple of Kurama has a large standing lion on the top of it. A curious sort of wing, shown in Plate IX., was often attached to the sides of the helmet, and was usually ornamented; the one shown in Plate IX. has Fudō surrounded by flames.

(21) Munemaro, who lived in the reign of the Emperors Kwammu and Seiwa (782 to 876), made the helmet called *Shira-*

¹ "Red Lacing" (*Odoshi*).

² *Unohana*, the *Deutzia Scabra*, which has a *white* blossom and *green* leaves.

hoshi;¹ this was a pattern of helmet having silver stars upon the plates. In 795 he made a *shihojiro* helmet (see above), which the Emperor Kwammu gave to the Sei-I Tai Shōgun, SAKANOUYE Tamuramaro.

(24) Munekuni made for the Emperor Shujaku (931-946) another *shirahoshi* helmet, and a suit of *unohana odoshi* armour, which he gave to the famous archer TAWARA Tōda Hidesato, the slayer of the Giant Centipede, the *Mukade*.

(31) Munezane made the *Sumeru San*² helmet between the years 947 and 988, and also two suits of armour, for MINAMOTO Mitsunaka.

(32) Munekazu, between the years 947 and 988, made the *shihojiro* helmet, called *Kongo-fuye*,³ given by the Emperor Ichijo to the famous MINAMOTO Yorimitsu (RAIKO) the slayer of the *Shutendōji* Ogre.

(35) Munetsune, called the Second Munetsugu, made the suit of armour called *Hachi-rio*, or the Eight Dragons, from the eight dragons engraved upon it, somewhat rude in design, as will be seen by the three represented in Plate X. ; this was one of the heirlooms of the Minamoto family. He also made an image of Gotoku-mio-jin,⁴ called the sacred image of Shishi-ō-ji.

(36) Muneyoshi, who lived between 1110 and 1184, was called Hizen no Kami, but the Miochin records state that Munesuke was the first armourer who received the title of *Kami*, and that he was called Kami of Izumo.

(37) Munesuke, known as the 1st Miochin, was the founder of the Miochins, his family name being Masuda, and he was called, as stated above, Izumo no Kami KI no Munesuke. He first lived in the province of Izumo, and afterwards at Kio, establishing himself finally at Kamakura, the capital of the Minamoto Shōguns, between the years 1154 and 1189. A thousand years had elapsed since his ancestor TAKENOUCHI no Sukune was said to have made armour, followed by thirty-six generations of armourers.

One of the family traditions relates that in the reign of the Emperor Konoye, in the year 1155, a fox took the form of a beautiful lady, and became an inhabitant of the palace. Her real character being discovered by means of a magical Taoist mirror,

¹ "White Star." ² "Mount Meru," the Buddhist Olympus.

³ Adamantine (*Kongo*, diamond ; *fuye*, unbreakable).

⁴ A Buddhist deity.

she fled in her fox shape to Nasuno, whither MIURA no Suke and KAZUSA no Suke were sent to hunt and destroy her, but without success. After praying to the gods they dreamed that they would only catch the fox by obtaining a helmet, armour, and a bridle made by MASUDA Munesuke of Izumo. Munesuke was sent for to the capital, made the armour and bridle, and the fox was captured and killed. The Emperor expressed his admiration of the work of Munesuke by the following words, *Mei-haku Chin-ki*,¹ and ordered him to take the first and third characters, *Mei* or *Mio*² and *Chin*, for his name, giving him at the same time the title of Izumo no Kami. The imperial rescript described him as "the best and unequalled helmet and armour-maker of Japan"; and between 1184 and 1189, the first Minamoto Shōgun, Yoritomo, calls him in a letter, "*Tenka mu-hi Miochin Fujiwara Munesuke*," or "MIOCHIN Fujiwara Munesuke, unequalled under heaven." This is one of the earliest instances, it is said, of an armourer adding the name of a princely family—Fujiwara—to his own. Later on it became common for sword-makers to add the name of Fujiwara, Minamoto, or Taira to their names, and it may be assumed that they were authorised to do so in some such way as above. Besides the *Hachirio*, or Eight Dragon armour, by Munetsune, mentioned above, the Minamoto family possessed, as heirlooms, seven other famous suits of armour by the Miochins, called *Tsukikazu*, *Hikazu*, *Ubugi*, *Omodaka*, *Usugane*, *Tatenashi* and *Katsumaru*.³

(58) Munemasu, the 9th Miochin, called Sakon no Tayu, lived at Horikawa, Ichijo, Kyoto, about 1334-1337, and made for the Emperor Godaigo, the suit of armour called *Asahi-odoshi*.⁴

(59) Muneyasu, the 10th Miochin, called Hioye no Suke, lived also at Horikawa, Ichijo, about 1387, and made the *shira-hoshi* helmet of gold, and the *Kara-aya-odoshi*⁵ suit of armour for the Shōgun ASHIKAGA Yoshimitsu.

These first ten generations of the Miochins form a separate group, and are called the "*Miochin jūdai*." Their works, which

¹ "Rare and excellent work indeed!"

² *Mei* according to the *Kan-on*, *Mio* according to the *Go-on* mode of Japanese pronunciation of Chinese words.

³ "Moon-number," "Sun-number," "New-born Babe's first Garment" (Swaddling-clothes), "Flower of the Alisma plantago," "Thin Metal," "Shield-less" and "Victory."

⁴ "Dawn-Lacing."

⁵ "Chinese Silk-Damask Lacing."

are very highly valued, are never signed. It was not until the time of the 21st Miochin, Kunimichi (1624-1643), that they examined and certified the works attributed to their predecessors much as the Gotos did, and that they gave names to the different shapes of their helmets, calling them *Daiyenzan*, *Heichozan*, *Zenshozan*, &c. ("Great domed Mountain, Flat-topped Mountain, Fore-Peak Mountain").

They were also called the *So-ru*i Miochins, all their names beginning with the character "So" (*Mune*). The next six, ending with Yoshiyasu, are called the *Gi-ru*i, their names beginning with the character "Gi" (*Yoshi*).

(127) Muneie, called Kiutaro, lived in the province of Ōmi about 1573 to 1623, and worked for the Shōgun TOKUGAWA Iyeyasu, by whom his work was greatly admired, and for whom he made a helmet, called the *Daiyen Heichosan* helmet, to go with the *shidaya odoshi*, or fern suit of armour.

GENEALOGY OF THE MIOCHIN FAMILY.

[NOTE.—*The small numbers correspond with those against the names in Japanese on Plates XI. to XIII.*]

1. MUNE-NORI.
2. MUNE-OSHI or MUNE-YOSHI.
3. MUNE-KAZE.
4. MUNE-AKI.
5. MUNE-TAKA.
6. MUNE-TAKA.
7. MUNE-MOTO.
8. MUNE-TADA.
9. MUNE-KATSU.
10. MUNE-KADO.
11. MUNE-AKI.
12. MUNE-HARU.
13. MUNE-HIRA.
14. MUNE-TOSHI.
15. MUNE-CHIKA.

16. MUNE-MICHL
17. MUNE-TSUGU, 668-672.¹
18. MUNE-TOSHI.
19. MUNE-MATSU.
20. MUNE-SHIGE.
21. MUNE-MARO, 782-876.
22. MUNE-YO.
23. MUNE-KAZU.
24. MUNE-KUNI, 931-946.
25. MUNE-NAGA.
26. MUNE-TORA.
27. MUNE-YORI.
28. MUNE-MOTO.
29. MUNE-MORI.
30. MUNE-SUYE.
31. MUNE-ZANE, 947-988.
32. MUNE-KAZU, 987.
33. MUNE-MURA.
34. MUNE-NAKA.
35. MUNE-TSUNE.
36. MUNE-YOSHI, 1110-1184.
37. MUNE-SUKE, 1st Miochin, 1154-1189.
38. MUNE-KIYO, 2nd Miochin, 1190-1200, called Giobu no Tayu, of Kamakura, province of Sagami.
39. MUNE-YOSHI, formerly called Uchu, and afterwards Tonomo, living at Kamakura, about 1190-1198.
40. MUNE-YASU, called Tanomo, of the province of Sagami, about 1204.
41. YOSHI-TSUGU, called Shume, or Heidayu, of the province of Sagami, about 1206.
42. MUNE-HIDE, formerly called Sanai, and afterwards Kurando, of the province of Sagami, about 1204.
43. YOSHI-KIYO, called Hiobu no Tayu, afterwards Heinai, Sagami province, about 1204.
44. MUNE-YUKI, 3rd Miochin, called Hiobu-no-Tayu, lived at Horikawa, Ichijo, Kioto, about 1207-1210.
45. MUNE-NAO, called Daikaku, or Sayemon, lived at Horikawa, Ichijo, Kioto, about 1204-1231.

¹ These dates, with few exceptions, are not dates of birth or death, but *Nengo*, or "Year Periods," in which they certainly worked.—AUTHORS' Note.

46. MUNE-MASU, 4th Miochin, called Hioye-no-Jō, lived at Katayama, province of Kii, about 1219-1233.

47. MUNE-KANE, called Heidayu, or Heita, province of Kii, about 1233.

48. MUNE-SUMI, called Sama-no-suke, or Heita, province of Kii, about 1234.

49. MUNE-SHIGE, 5th Miochin, called Sakiō-no-Tayu, lived at Odawara, about 1247.

50. MUNE-TŌ, called Sama-no-Suke, lived at Odawara, about 1249-1255.

51. MUNE-TADA, 6th Miochin, called Shindayu, lived at Sano, in Mino province, about 1278-1287.

52. SHIGE-IYE, called Katayu, or Motome, Mino province, about 1278-1287.

53. YOSHI-SHIGE, called Karoku, or Kataro, Mino province, about 1299-1301.

54. MUNE-TADA, 7th Miochin, called Ukon-no-Tayu, lived at Kujō, Kioto, about 1306.

55. MUNE-YOSHI, called Hiogo, or Tsushima, lived at Kujō, Kioto, about 1311.

56. MUNE-MITSU, 8th Miochin, called Hiobu-no-Tayu, lived at Kujō, Kioto, about 1321-1323.

57. MUNE-NORI, called Sakonji, or Tamiya, lived at Kujō, Kioto, about 1326-1328.

58. MUNE-MASA, 9th Miochin, called Sakon-no-Tayu, lived at Horikawa, Ichijo, Kioto, about 1334-1337.

59. MUNE-YASU, 10th Miochin, called Hioye-no-suke, lived at Horikawa, Ichijo, Kioto, about 1387.

60. MUNE-TOKI, formerly called Mimbu, and afterwards Shikibu-no-Tayu, lived at Horikawa, about 1387-1388.

61. YOSHI-HIRO, 11th Miochin, called Sakiō-no-Tayu, lived at Horikawa, Ichijo, Kioto, about 1390-1393.

62. YOSHI-TADA, 12th Miochin, called Sahioye-no-Jō, lived at Horikawa, Ichijo, Kioto, about 1394-1427.

63. YOSHI-NORI, 13th Miochin, called Goro, lived at Horikawa, Ichijo, Kioto, about 1428.

64. YOSHI-NAGA, 14th Miochin, called Rokuro-Dayu, lived at Horikawa, about 1449-1451.

65. TAKA-YOSHI, called Shikibu-no-Tayu, lived at Horikawa, Ichijo, about 1449-1451. He was one of the "Three Later

Renowned Artists" (*Nochi-no San Saku*), the other two being Yoshi-michi (No. 89), and Nobuiye (No. 106).

66. YOSHI-MOCHI, 15th Miochin, called Shinjiro, lived at Kamakura, about 1469-1486.

67. YOSHI-YASU, called Saburo-dayu.

68. YOSHI-HISA, called Shinkuro, or, as tradition says, Shim-pachi. He lived at Horikawa, Ichijo, Kioto, about 1469-1486.

69. NARI-KUNI, called Jiro-tayu, lived at Kobata, province of Kōzuke, about 1528-1531.

70. NARI-KUNI, called Sentaro.

71. KUNI-CHIKA, called Hōrai Saburo, lived at Kobata, about 1528-1531.

72. NARI-CHIKA, called Hachiro, lived in the province of Kōzuke, about 1532-1554.

73. NORI-SHIGE,

74. CHIKA-SHIGE,

75. NORI-KUNI,

76. SHIGE-KUNI,

77. SHIGE-NORI,

78. MUNE-YOSHI,

79. MUNE-TOKI,

} pupils of Nari-chika (72).

} pupils of Shige-nori (77).

80. NARI-SHIGE, called Hōrai Taro, of Kobata, Kōzuke province, about 1558-1569.

81. NOBU-FUSA, pupil of Narishige.

82. FUSA-SHIGE.

83. KUNI-HISA, called Hōrai Kuro, lived in Kōzuke and in the province of Kaga, about 1532-1554.

84. KUNI-HIRO, pupil of Kuni-hisa.

85. HISA-IYE, called Denshichiro, lived at Yukinoshita, province of Sagami, about 1596-1614.

86. MASA-IYE.

87. TSUGU-KIYO.

88. YOSHI-YASU, 16th Miochin, called Saburo-dayu, lived at Fuchu, province of Hidachi, and at Odawara, about 1489-1491.

89. YOSHI-MICHI, called Sakon, lived at Horikawa, Ichijo, Kioto; Fuchu, in Hidachi; and in the province of Kōzuke, about 1521-1531. He was one of the "Three Later Renowned Artists" (see Nos. 65 and 106).

90. KATSU-YOSHI, called Matashiro, and afterwards Shindayu, lived at Fuchu, province of Hidachi, about 1521-1531.

91. KATSU-MASA, called Goro, who studied under Katsuiye, and became a pupil of Nobu-iyē, lived in the province of Kōzuke, about 1532-1554.

92. KATSU-HISA, called Jiro, lived in the province of Kōzuke, about 1532-1554.

93. KATSU-YOSHI, said to be a pupil of Katsu-hisa.

94. YOSHI-IYĒ, lived at Yawata, province of Kōzuke, about 1573-1591.

95. MUNE-HISA, called Hiobu-no-Jō, lived in the province of Kōzuke, about 1521-1527.

96. MUNE-TOKI, called Saburo, lived in Kōzuke province, about 1532-1554.

97. YOSHI-HISA, called Matahachiro, lived at Kamakura, province of Sagami, about 1532-1554.

98. YOSHI-MICHI, called Kichibei, lived at Iwaki, province of Mutsu.

99. YOSHI-SHIGE, called Kiujiro, lived at Yukinoshita, province of Sagami, about 1573-1591.

100. YOSHI-YUKI.

101. YOSHI-SADA, a pupil of Nobu-iyē. (106.)

102. HISA-YOSHI, a pupil of Nobu-iyē. (106.)

103. NOBU-YOSHI, said to have been a pupil of Nobu-iyē. (106.)

104. NOBU-HIRO, said to have been a pupil of Nobu-iyē. (106.)

105. FUSA-IYĒ.

106. NOBU-IYĒ, 17th Miochin, called Sakon-no-Shogen, or Kakui, after he had retired. He lived at Shirai, province of Kōzuke, about 1521-1554, and was one of the "Three Later Renowned Artists," with Takayoshi and Yoshimichi. (Nos. 65 and 89.) Nobu-iyē was first called Yasu-iyē, but when he made a helmet for TAKEDA Harunobu, that noble did what was esteemed a great honour in that age—he gave him a character, *Nobu*, from his own name, and thenceforward he called himself Nobu-iyē. The same author states that he lived from 1504 to 1554 at Shirai in Kōzuke, and sometimes in Fuchu, Kai.

107. FUSA-NOBU, called Shingoro, and afterwards Tōkichi, lived in the province of Kōzuke.

108. KATSU-IYĒ, called Magoshiro, and afterwards Kotayu, lived at Kobata, province of Kōzuke. He is said to have been a pupil of Katsuyoshi. (93.)

109. MUNE-NORI, called Karoku, lived in the province of Kōzuke.

110. NOBU-TADA, lived at Fuchu, province of Kai.

111. NOBU-FUSA, called Shingoro, of Fuchu, province of Kai, about 1521-1554.

112. NOBU-YASU, founder of the Saotome family.

113. FUSA-IYE, called Hanshiro, of Kōzuke province.

114. FUSA-YOSHI, called Hanrokuro, lived in Kōzuke province, about 1521-1554.

115. FUSA-MUNE, called Handayu, lived at Odawara, about 1558-1569.

116. IYE-FUSA, called Bungoro, lived at Odawara, about 1558-1569.

117. NOBU-HIRO, called Bunshichiro, lived at Kamakura, about 1558-1569.

118. NOBU-YOSHI, called Kuhachiro, lived at Odawara, about 1521-1554.

119. NOBU-YUKI.

120. NOBU-TSUNA.

121. NOBU-MASA.

122. NOBU-MITSU.

[NOTE.—All the preceding, from Nos. 111 to 122 inclusive, were pupils of Nobu-iye (106).]

123. SADA-IYE, 18th Miochin, called Matahachiro, and Heiroku, lived at Odawara, removing from thence to the province of Iga.

124. UJI-IYE.

125. KAGE-IYE, } pupils of Sadaiye.

126. SADA-YUKI, }

127. MUNE-IYE, 19th Miochin, called Kiutaro, lived in the province of Ōmi, about 1573-1623.

128. MUNE-NOBU, 20th Miochin, called Ōsumi-no-Kami, lived at Ōsaka, and removed thence to Yedo, about 1616-1623.

129. MUNE-KIYO, called Masuyemon, and afterwards Tango, lived at Ōsaka, and afterwards at Yedo, about 1592-1614.

130. MUNE-NAGA, called Tajima.

131. MUNE-HIDE, called Bingo.

132. MASA-IYE, called Suketaro, lived at Yukinoshita, province of Sagami, about 1596-1614.

133. MASA-TSUGU, called Sakichi, lived at the same place and at the same period.

134. KUNI-MICHI, 21st Miochin, called Nagato-no-Kami, or Yamato-no-Kami, lived at Kanda, Yedo, about 1624-1643.

135. MORI-SUKE, called Kichizayemon, lived at Yedo.

136. HARU-NOBU, called Tōma, lived first at Ōsaka, afterwards at Yedo.

137. MUNE-SUKE, 22nd Miochin, called Shikibu, and afterwards Ōsumi-no-Kami, lived at Kanda, and afterwards at Ōyama, both in Yedo, about 1688-1735.

138. MUNE-AKI, called Shikibu, formerly Kosaburo, lived at Yedo, about 1673-1740.

139. MUNE-KATA, called Yohei, lived first at Yedo, then at Tsugaru in Mutsu, about 1681-1683.

140. MUNE-ZANE, called Tōzō, lived at Yedo, about 1684-1687.

141. MUNE-NAGA, called Shimpei, lived at Yedo, about 1684-1763.

142. MUNE-SUMI, called Tanomo, lived at Yedo.

[These five, Nos. 138 to 142 inclusive, were pupils of Munesuke (137).]

143. KUNI-MICHI, called Shiki-no-Jō, died while young.

144. MUNE-MASA, 23rd Miochin, called Ōsumi-no-Kami, or Uma-no-suke, and formerly Sanai, lived at Yushima, Yedo, about 1716-1735.

145. MUNE-MASA, 24th Miochin, called Seijiro, and afterwards Nagato-no-Kami, lived at Yushima, Yedo, about 1688-1740.

146. MUNE-MASU, called Ōsumi-no-Kami.

147. MUNE-CHIKA, called Ōsumi-no-Kami, formerly Kinsuke.

148. MUNE-YUKI, called Shizuma, lived at Ibi, in the province of Hiuga, about 1744-1747.

149. MUNE-YASU, called Oye, lived at Kōchi, province of Tosa, about 1751-1763.

150. MUNE-KUNI, called Iwami, lived at Aizu, province of Mutsu, about 1751-1763.

[These five, Nos. 146 to 150, were pupils of Munemasa, No. 145.]

151. MUNE-TAYE, called Ōsumi-no-Kami, formerly Mondo, lived at Yushima, Yedo.

DESCRIPTION OF THE PLATES.

PLATES I. to VIII. are from the '*Kokkwa*,' and represent the forms of helmet selected by the sixteen successive Miochins. The object being chiefly to show the profile of the *hachi*, or domed part of the helmet, the artist has omitted the accessories, including the *Hachiman-za*, or ornamental ring at the top, the *shikoro*, or neck protector, and the *tsunomoto*, or horn-like ornament.

On PLATE I. the upper helmet shows the form adopted by Munesuke (1154-1189) in the latter part of his life.

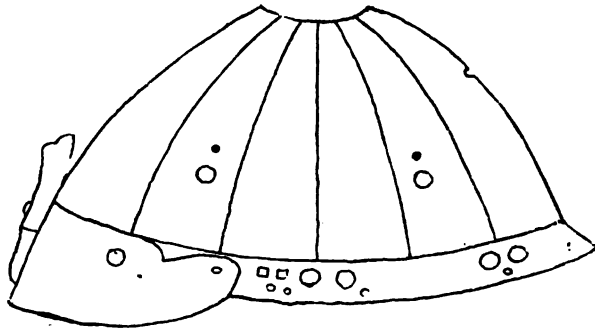
On PLATE V. the lower helmet, by Muneyasu (1387), is studded with knobs; but this is not the first time they were used, and we find the helmets of the first Miochin have sometimes stars of silver on the gores.

In PLATE VI. we see Yoshihiro and his son Yoshitada adopting an entirely new style, both as to form and construction. The gores, and consequently the ridges, are much more numerous, and the defensive qualities of the helmet increased. This style was continued from about 1390 to 1491, or later.

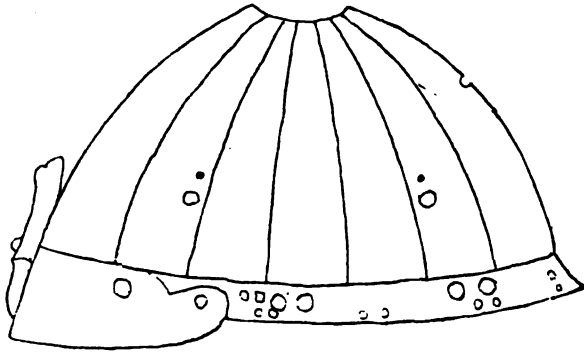
PLATE IX. is the helmet of MINAMOTO Yoshiiye (*Hachiman Taro*), at the end of the 12th century. It is from the '*Itsukushima Hōmotsu Zuyē*'—'Pictures of the Treasures of the Temple of Itsukushima,' where it is preserved.

PLATE X. gives three of the dragons engraved on the Eight Dragon armour made by Munetsune at the beginning of the 12th century.

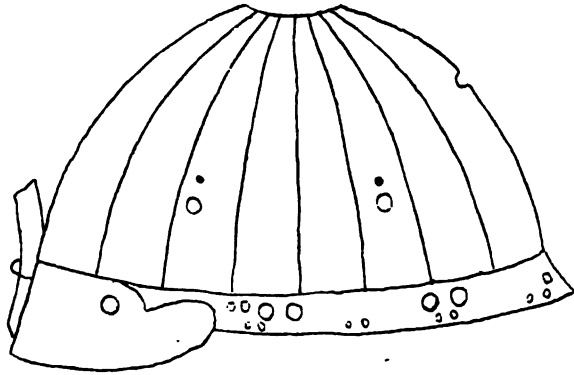
PLATES XI., XII., and XIII. are the names of the Miochins in Chinese characters, the numbers corresponding to those in the text.



Miochin 1st Munesuke

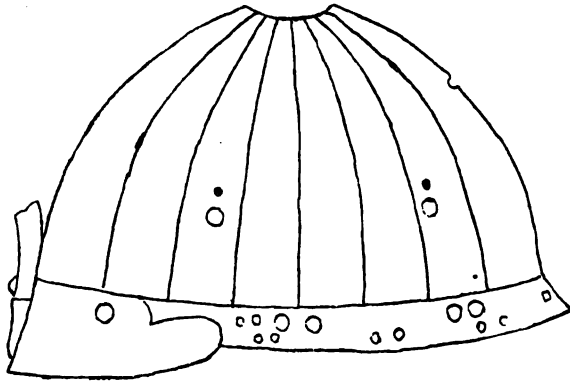


2nd Munetoyo.



Miochin 3rd

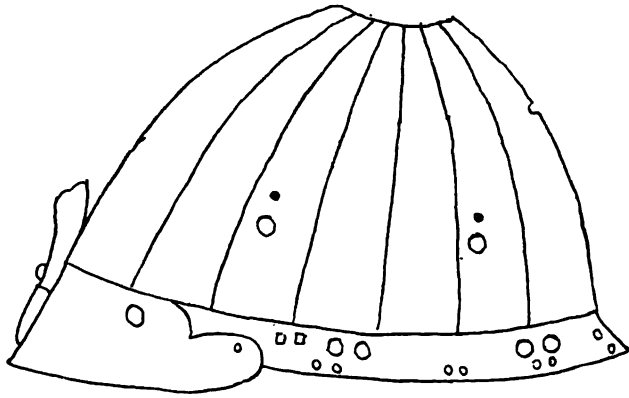
Muneyuki.



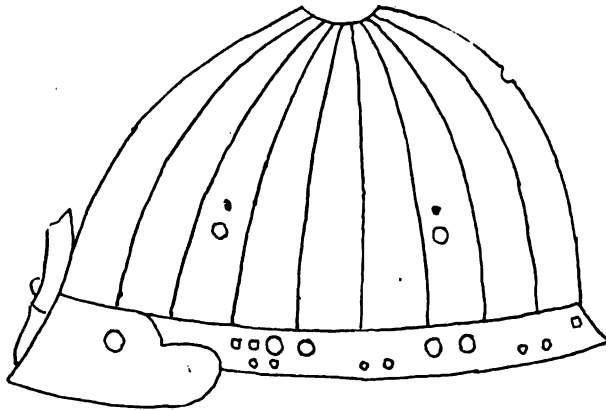
4th

Munemasa



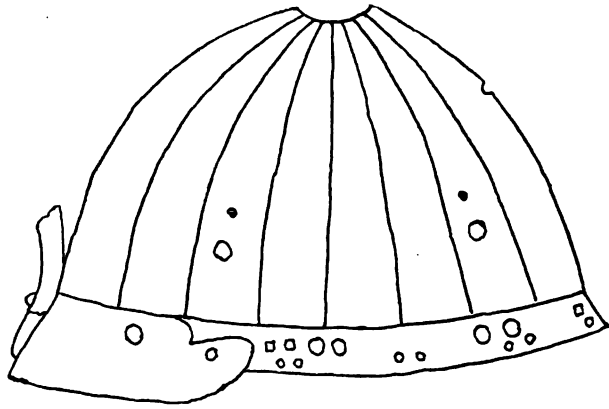


Miochin 5th Mureshige.

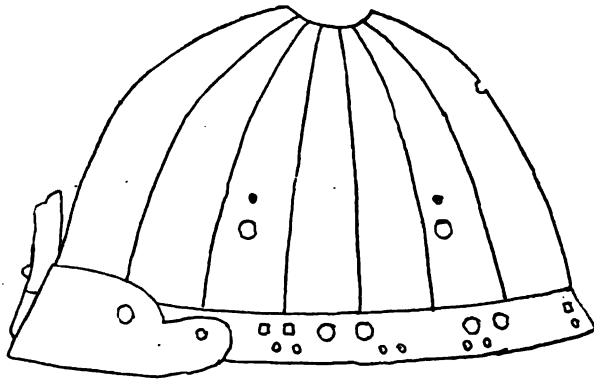


6th Muretada

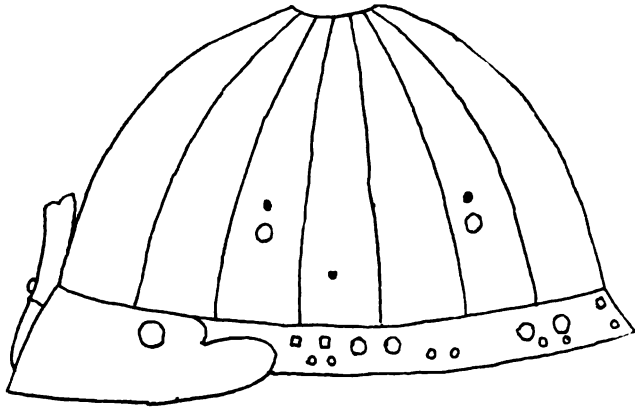




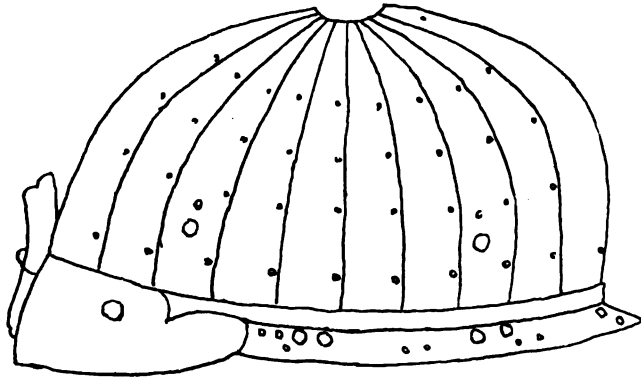
Miochin 7th Muretada.



8th Munemitsu.

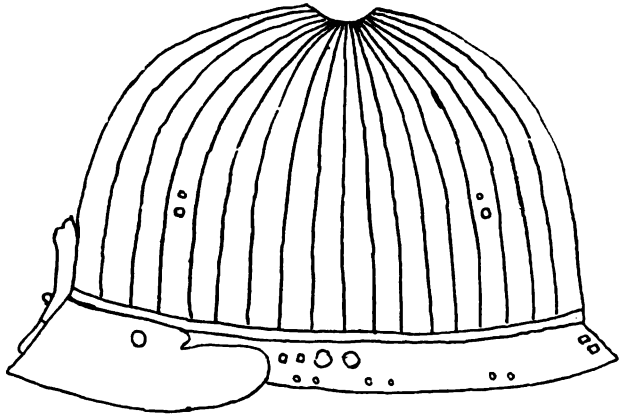


Miochin 9th Muremasa.

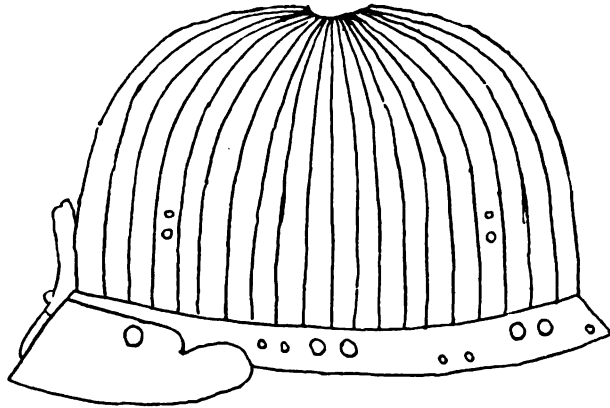


10th Mureyasu.



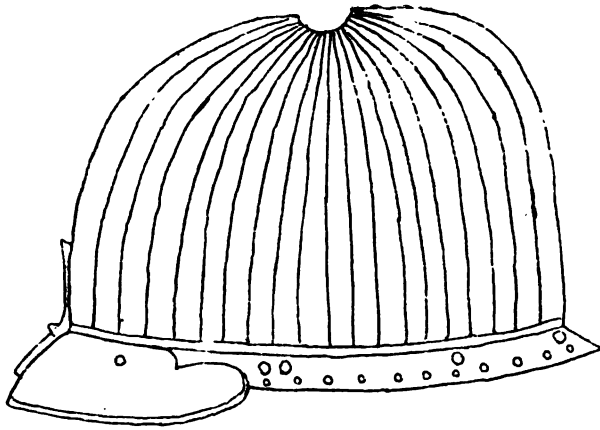


Miochin 11¹⁶ Yoshikira.

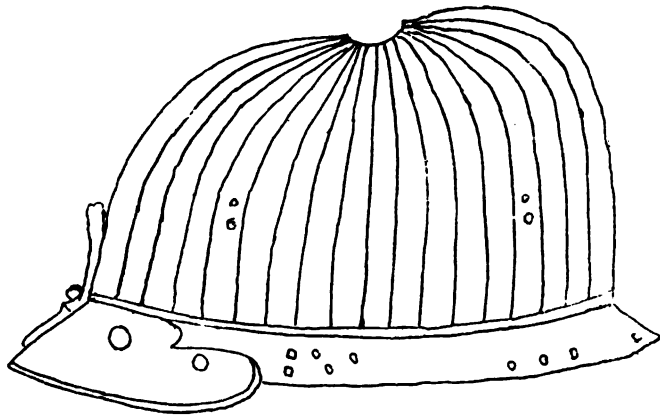


12¹⁶ Yoshitada

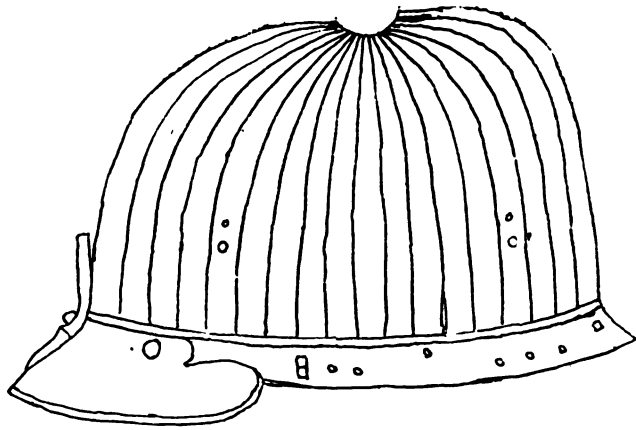




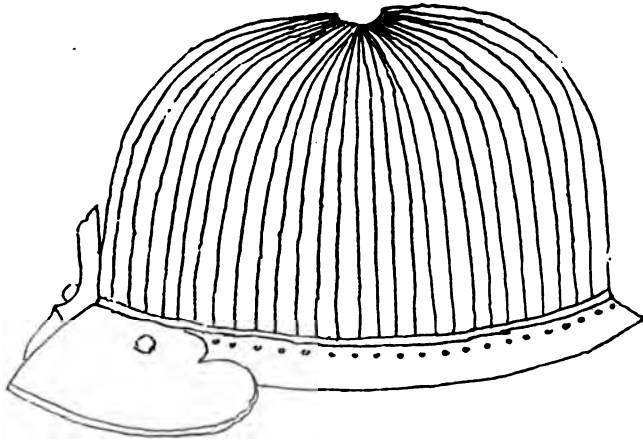
Miochin 13^m Yoshinori.



14^m Yoshinaga.

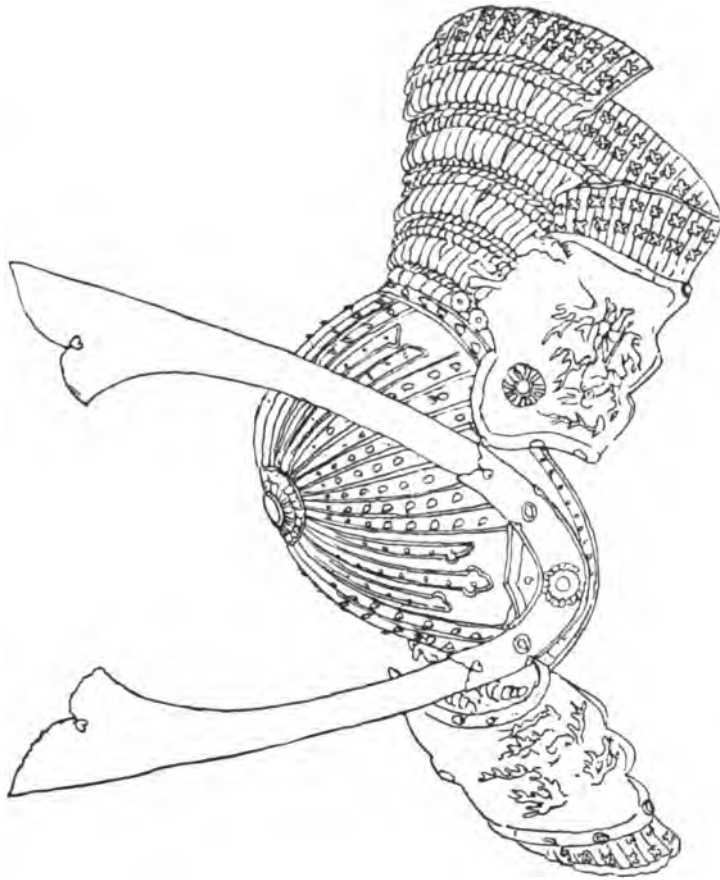


Miochin 15th Yoshimochi.



16th Yoshiyasu





HELMET OF MINAMOTO YOSHIIE (HACHIMAN TARO), end of 12th Century.
From the "*Isewakashima Hōmotsu Zōshi*."





THREE OF THE DRAGONS ENGRAVED ON THE "EIGHT DRAGON" ARMOUR ("HACHI RIO"), BY MUNETSUNE, early 12th Century.



Genealogy of the Miochin family.

Note. Up to the time of Munesuke (N°37)
 the family name was Masuda 増田: he
 was the first, called Miochin 明珍

- | | | |
|--------|-------------------------|-------------------------|
| 1. 宗德 | 18. 宗歳 | 35. 宗常 |
| 2. 宗忍 | 19. 宗松 | 36. 宗吉 |
| 3. 宗風 | 20. 宗 <small>本本</small> | 1 st 37. 宗次 |
| 4. 宗秋 | 21. 宗曆 | 11 th 38. 宗清 |
| 5. 宗高 | 22. 宗代 | 39. 宗良 |
| 6. 宗剛 | 23. 宗品 | 40. 宗泰 |
| 7. 宗元 | 24. 宗國 | 41. 吉次 |
| 8. 宗内 | 25. 宗水 | 42. 宗秀 |
| 9. 宗勝 | 26. 宗虎 | 43. 吉清 |
| 10. 宗門 | 27. 宗依 | 11 th 44. 宗行 |
| 11. 宗明 | 28. 宗下 | 45. 宗直 |
| 12. 宗春 | 29. 宗盛 | 14 th 46. 宗益 |
| 13. 宗平 | 30. 宗李 | 47. 宗兼 |
| 14. 宗利 | 31. 宗寶 | 48. 宗隅 |
| 15. 宗近 | 32. 宗一 | 4 th 49. 宗重 |
| 16. 宗通 | 33. 宗邨 | 50. 宗遠 |
| 17. 宗次 | 34. 宗仲 | 6 th 51. 宗忠 |



- | | | |
|--------------------------|-------------------------|---------------------------|
| 52. 重家 | 72. 成近 | 92. 勝久 |
| 53. 吉重 | 73. 憲重 | 93. 勝義 |
| vii ^m 54. 宗繩 | 74. 近重 | 94. 義家 |
| 55. 宗義 | 75. 憲國 | 95. 宗久 |
| viii ^m 56. 宗光 | 76. 重國 | 96. 宗時 |
| 57. 宗則 | 77. 重則 | 97. 吉久 |
| ix ^m 58. 宗政 | 78. 宗義 | 98. 吉道 |
| x ^m 59. 宗安 | 79. 宗時 | 99. 吉重 |
| 60. 宗時 | 80. 成重 | 100. 吉之 |
| xi ^m 61. 義弘 | 81. 信房 | 101. 吉貞 |
| xii ^m 62. 義紀 | 82. 房重 | 102. 久吉 |
| xiii ^m 63. 義則 | 83. 國久 | 103. 信吉 |
| xiv ^m 64. 義長 | 84. 國廣 | 104. 信廣 |
| 65. 高義 | 85. 久家 | 105. 房家 |
| xv ^m 66. 義右 | 86. 正文家 | xvii ^m 106. 信家 |
| 67. 義保 | 87. 次清 | 107. 房信 |
| 68. 義久 | xvi ^m 88. 義保 | 108. 勝家 |
| 69. 成國 | 89. 義通 | 109. 宗則 |
| 70. 成國 | 90. 勝義 | 110. 信忠 |
| 71. 國近 | 91. 勝正 | 111. 信房 |



112. 信康	151. 宗秀	152. 宗國
113. 房家	152. 政家	157. 宗妙
114. 房吉	153. 政次	
115. 房家	XXI st 154. 邦繼	
116. 家房	155. 守助	
117. 信廣	156. 春信	
118. 信吉	XXII nd 157. 宗水	
119. 信行	158. 宗察	
120. 信綱	159. 宗賢	
121. 信政	160. 宗實	
122. 信光	161. 宗長	
XVIII th 123. 貞家	162. 宗隅	
124. 氏家	163. 邦繼	
125. 景家	XXIII rd 164. 宗正	
126. 貞行	XXIV th 165. 宗政	
XIX th 127. 宗家	166. 宗增	
XX th 128. 宗信	167. 宗近	
129. 宗清	168. 宗行	
130. 宗長	169. 宗安	



REVIEW OF THE FIRST SESSION.

AT the FIRST GENERAL MEETING, held on January 28th, 1892, the Report and Accounts of the Organising Council were received, the Society was constituted, the Statutes (see p. 140) were adopted, as drafted by the Organising Council, and the First Council and Officers were elected. (A full report of this Meeting is given on pp. 133 to 139 and includes an account of the ORIGIN OF THE SOCIETY.)

At the SECOND GENERAL MEETING, held on June 23rd, 1892, the Report of the First Council and of the Librarian & Curator and the Treasurer's Financial Statement and Balance Sheet (see pp. 146-7) were received, the Officers and five of the seven retiring Members of Council were re-elected and two new Members elected to serve on the Second Council in place of the other retiring Members. (For full report of this Meeting see pp. 144 to 149.)

During the FIRST SESSION, APRIL to JULY, 1892, inclusive, Four ORDINARY MEETINGS were held, at which PAPERS were read, as follows:—

The Inaugural Meeting, April 29th: Paper on "*Ju-jitsu*, the Ancient Art of Self-Defence by Sleight of Body," by Mr. T. SHIDACHI, LL.B. (Tōkio), M.J.S., Secretary of the Bank of Japan, Tōkio. The Paper was illustrated by practical Demonstrations by the Lecturer, assisted by Mr. D. Goh, *Hon. Sec.* (see pp. 4 to 21).

The PRESIDENT presided at this Meeting and delivered the INAUGURAL ADDRESS (p. 1).

The Second Ordinary Meeting, May 12th: Paper on "The Uses of Bamboo in Japan," by Mr. CHARLES HOLME, F.L.S., *Member of Council*. The Paper was illustrated by the Collection formed in Japan by the Lecturer and presented by him to the Royal Museum of Economic Botany at Kew Gardens (see pp. 22 to 48). Mr. F. T. Piggott, *Vice-Chairman of Council*, was in the Chair.

The Third Ordinary Meeting, June 15th: Paper on "Some Japanese Industrial Art-Workers, (Crape Printers)," by Mrs. ERNEST HART, M.J.S. The Paper was illustrated by specimens of Printed Crapes, Stencil-

Plates, &c., from the Lecturer's Collection (see pp. 49 to 66). Professor William Anderson, F.R.C.S., *Chairman of Council*, presided.

The Fourth Ordinary Meeting, July 14th: Paper on "The Naturalistic Art of Japan," by Mr. WILLIAM GOWLAND, F.C.S., F.I.C., M.A.I., M.J.S., (late of the Imperial Mint, Ōsaka), (see pp. 72 to 110). Professor William Anderson, F.R.C.S., *Chairman of Council*, was in the Chair.

To illustrate Mr. Gowland's Paper an EXHIBITION was held, on July 13th and 14th, of *Kakemono*, selected from his Collection, and an Explanatory CATALOGUE was issued (see pp. 67 to 71).

A Paper on "The Genealogy of the Miochin Family, Armourers, Swordsmiths, and Artists in Iron, (XIIth to XVIIIth Century)," by Mr. E. Gilbertson, M.J.S., from Japanese Works translated by Mr. G. Kowaki, M.J.S., illustrated by Diagrams from Japanese Drawings, was received too late to be read at a Meeting in the First Session and it was resolved by the Council "that it be taken as read" (see pp. 111 to 126).

The reading of the Papers at the Meetings was followed by DISCUSSIONS, in which both Members and Visitors took part. All the Ordinary Meetings, both General Meetings and the Exhibition were held in the Hall of the Society of Arts, John Street, Adelphi, W.C.

The AVERAGE ATTENDANCE at the Ordinary Meetings was 170.

Besides the specimens shown by the Lecturers to illustrate their Papers, various OBJECTS OF INTEREST, relating to the subjects discussed, were exhibited at the Ordinary Meetings by Members.

Reports of all the Meetings appeared in '*The London and China Telegraph*.'

A large number of VISITORS were introduced by Members at the Ordinary Meetings, including many persons eminent in Science, Art, and Literature, several Japanese ladies and many Japanese gentlemen residing in, or visiting, London, besides other natives of Asia, amongst whom were a Burmese from Arrakan and a Druse from the Lebanon. Many of the Visitors subsequently became Members of the Society.

The FIRST ANNUAL DINNER¹ was held in the Whitehall Rooms, Hôtel Métropole, on June 23rd. The PRESIDENT was in the Chair and 109 Members and Guests were present. The Dinner gave Country Members an opportunity of meeting those dwelling in London, and brought together many old residents in Japan who had not met for years. One Corresponding Member, (M. Hugues Krafft), came from Paris to attend the Dinner. (The Speeches made at the Dinner are reported on p. 152 and following pages.)

¹ See p. 150.

The COUNCIL held eleven MEETINGS in the period from January to August, 1892, besides frequent Meetings of Committees of the Council.

The INCREASE in the number of MEMBERS was very satisfactory, being at the rate of 1·083 for every week-day since December 8th, 1891, the date of the first meeting of the Organising Council.

The LIBRARY received additions almost daily by donations of books, pamphlets, maps, &c., relating to Japan.¹ The collection of Press Notices concerning the Society, and that of "Cuttings" on Japanese subjects from British and foreign periodicals, increased very rapidly.

A collection of Portraits of Members was commenced and the nucleus of a Museum was formed.

The CORRESPONDENCE carried on by the Hon. Secretaries was, necessarily, large.

The *Average* number of Communications received *daily* was 8 and these were, almost invariably, replied to within 24 hours of their receipt.

The Number of Communications written by the Hon. Secretaries up to August 31st, 1892, was 1183, (*besides* Notices of Meetings, Agenda for Council, and other, Meetings, Reports to the Council and Requisitions to the Treasurer). All Communications sent were numbered and copied. The Foreign Correspondence was carried on in Japanese, French, or German, to suit the convenience of correspondents.

Amongst the numerous enquiries and applications received by the Hon. Secretaries were some of a quaint and curious nature ; for instance, to cite only a few—

Several parents and guardians seemed to labour under the delusion that the Society had been entrusted by Her Majesty's Government with the examination of candidates for H.B.M. Consular Service in Japan, whilst others evidently thought that the Consular Service *in* Japan was identical with the Imperial Japanese Consular Service and was, in some mysterious way, connected with the Society.

Several persons in the provinces expressed their readiness to proceed to Japan, at the Society's expense, "to collect information."

A supposed manuscript of the 13th century, said to be a Treatise on Esoteric Buddhism, was sent from a Library abroad, with a request for examination, and proved to be a printed volume, an early 19th century edition of the book '*Utsu Semi*' of the great epic '*Genji Monogatari*.'

A curious rectangular "Japanese gold coin," bearing Chinese and Roman characters, which, according to its owner, had baffled many learned numismatists and the authorities of the great Museums, was submitted for inspection and was found to be the name-plate of a

¹ See "Catalogue of the Library."

Canton gold and silversmith, which had once been affixed to the pedestal of a Hongkong race-cup.

An application came from a distant part of the world, requesting the Society's intervention to bring about the annexation of that country to the Japanese Empire.

Attempts were made from various quarters to involve the Society in the discussion of political and religious questions of a controversial nature.

They were all politely, but firmly, resisted.

Several Members proceeding to Japan were provided with LETTERS OF INTRODUCTION and several Japanese Members in Great Britain were similarly provided.

Cordial relations were established, and an Exchange of Publications arranged, with the senior Societies in Japan and in France, pursuing the same aims, and which have, for years past, laboured in the field of Japanese research with such valuable results: the Asiatic Society of Japan and the "Deutsche Gesellschaft fuer Natur-und-Voelkerkunde Ostasiens," both of Tōkio, and the "Société Sinico-Japonaise," of Paris, as well as with the Geographical Society of Lisbon and the Society of Arts, London.

The Society of Arts and the Anthropological Institute of Great Britain and Ireland courteously extended invitations, to those of their Meetings at which Papers on Japanese subjects were read, to the Officers, and, in the case of the Society of Arts, to all the Members of the Japan Society. These courtesies were reciprocated.

The establishment of cordial relations with these various Societies in London, Paris and Tōkio, was much facilitated by the fact that many Members of the Japan Society are also Members of one or more, and, in some cases, of all of them.

The Geographical Society of Lisbon, acting as the Organising Committee of the International CONGRESS OF ORIENTALISTS which it was proposed to hold at LISBON, under the Presidency of H.M.F.M. the King of Portugal, in the Autumn of 1892, having invited the Society to take part, officially, in the Congress, the invitation was accepted and Mr. T. B. CLARKE-THORNHILL, M.J.S., Secretary of H.B.M. Legation at Lisbon, (late of the British Legation, Tōkio), was appointed, by the Council, DELEGATE of the Society to the Congress.

Mr. *Secretary* GOH was appointed by the Imperial JAPANESE GOVERNMENT its DELEGATE to the Congress, of which Dr. G. W. Leitner, M.J.S., was the Delegate-General in Great Britain (appointed by the Organising Committee in Lisbon). A Section (L) was to be specially devoted to Japanese studies. The Congress was, unfortunately,

postponed *sine die* by a Decree of the Portuguese Government, in consequence of the precautions adopted against the introduction of cholera.

A number of Papers prepared for reading before the proposed Congress were printed in Lisbon and copies were sent to the Library of the Society (see "Catalogue of the Library").

An International CONGRESS OF ORIENTALISTS was held in LONDON, under the Presidency of Prof. F. Max Müller, K.M., &c., in September, 1892. The invitation from the Organising Committee of this Congress reached the Council too late to allow of the appointment of an Official Delegate of the Society, but Mr. *Secretary* DIÓSY attended its Meetings and made a statement, describing the Society's objects and its organisation, in Section V. ("China, Central Asia and the Far East"). On this occasion the Section, on the proposition of its President, Sir Thomas Wade, G.C.M.G., &c., Professor of Chinese at Cambridge, seconded by Dr. Legge, Professor of Chinese at Oxford, passed a Resolution expressing sympathy with the objects and work of the Japan Society.

The Rt. Hon. SIR JOHN LUBBOCK, Bart., M.P., F.R.S., *Vice-President* J.S., was a Vice-President of the Congress; Prof. B. H. CHAMBERLAIN, Hon. M.J.S., was Secretary for Japan of Section V. ("China, Central Asia and the Far East").

Papers were read in Section V. on "Modern Japanese Literature," by Mr. Walter Dening, "On the Lotus as used in Ornament," by Mr. A. H. Goodyear, M.A., and "On Buddhism in Japan," by Mr. C. J. W. Pfundes. A communication was also read from Mr. F. V. Dickins, M.B., on "The Transliteration of Japanese into Roman Characters."

Several Members of the Society joined this Congress, but the lateness of the invitation prevented many others from doing so.

The Society subscribed to the funds of both the London and the Lisbon Congress.

The work of the Society during its First Session may be summed up under three headings :

ENCOURAGEMENT OF RESEARCH,
DISSEMINATION OF INFORMATION,
STIMULATION OF A DEMAND FOR INFORMATION.

RESEARCH was encouraged and facilitated by the establishment of the Society's Library and by providing Collectors and Students with trustworthy Japanese Translators and Teachers of the Japanese Language. Several Collectors were thus enabled to prepare accurate Catalogues of their Collections and to obtain reliable translations of Japanese works relating to Art and Industries, and several Members

were induced to devote themselves to the study of the Japanese language.

Reliable INFORMATION on Japanese subjects was widely disseminated, not only amongst Members but also amongst the general public, by the reading of Papers and the Discussions thereon at Meetings, by Loan Exhibitions and by the Reports of the Meetings appearing in the newspapers. Information was also largely communicated to enquirers, both by correspondence and verbally, on a variety of Japanese subjects, ranging from Athletics to Artists' Signatures, from Chronology to Chrysanthemum Salad, from Demonology to Dwarf Trees, and from War Fans to Wedding Ceremonies.

An intelligent INTEREST in Japanese matters was STIMULATED by the Society's proceedings. The most striking evidence of this was given by the numerous enquiries addressed to the Society from various quarters after every Meeting and by the fact that, as is proved by the Collection of "Cuttings" in the Library, the London and provincial newspapers published a constantly-increasing number of paragraphs relating to Japan since the establishment of the Society. These paragraphs were especially numerous in the days following Meetings of the Society.

As an eminent publisher expressed it, in accepting a work on a Japanese subject by a Member of the Society: "The interest taken by the public in Japanese matters was a passing 'craze'; your Society has given it stability and an object. Japan-lore is 'in the air' and there should now be no fear of the interest waning. It only needed to be guided and the Japan Society is doing good work in concentrating it."

NOTICES of Meetings were issued monthly to all Members and contained returns of the progress of the Society and other information likely to be of interest.

Every Member was supplied with a Book of 50 VISITORS' TICKETS for the admission of friends to Ordinary Meetings.

The First Annual Dinner (see pp. 150 to 161) was only one of the many occasions on which the Society promoted the union of Occidentals and Japanese in cordial social intercourse.

In the early days of the movement for the establishment of the Society an eminent authority on Japanese subjects, whilst declaring his warm sympathy with the objects of the proposed Society, expressed his grave doubts as to the possibility of its formation.

The work accomplished during the First Session effectually disposed of these doubts and gave abundant proofs of the Society's vitality.

ARTHUR DIÓSY, } *Hon. Secretaries.*
DAIGORO GOH, }

August 31st, 1892.

THE
FIRST GENERAL MEETING.

JANUARY 28TH, 1892.

*[Held in the Hall of the Society of Arts, John Street,
Adelphi, W.C.]*

Professor F. ELGAR, LL.D., late Director of Dockyards at the Admiralty, took the chair at 5 P.M. and opened the Meeting, briefly alluding to the important work the Society seemed destined to achieve and to the irresistible attraction Japan and Japanese matters exercised on all those whose good fortune it had been, as it was once his, to reside in that country, and on others who knew it only through its exquisite art-work.

Mr. ARTHUR DIÓSY read the

REPORT

of the Hon. Secretaries of the ORGANISING COUNCIL.

The Report commenced with the following account of the

ORIGIN OF THE SOCIETY.

“At a Meeting of the Japanese Section of the International Congress of Orientalists, London, 1891, held in the Library of the Incorporated Law Society, on September 9th, 1891, (Professor L. de Rosny, of Paris, presiding in the absence of the President of the Section, H.E. the Japanese Minister, Viscount Kawasé), Mr. ARTHUR DIÓSY, one of the Hon. Secretaries of the Section, explained a scheme, which he had prepared several years ago, for the establishment in London of a Society for the encouragement of Japanese studies and for the

purpose of bringing together all those in the United Kingdom, and throughout the world, interested in Japanese matters.

“Several members of the Section having warmly supported Mr. Diósy’s proposal, it was moved by Mr. DIÓSY, seconded by Mr. DAIGORO GOH, Chancellor of the Imperial Japanese Consulate-General in London, the other Hon. Secretary of the Section, and unanimously resolved :

“‘That a Society be formed in London for the encouragement of the study of the Japanese Language, Literature, History and Folk-lore, of Japanese Art, Science and Industries, of the Social Life and Economic Condition of the Japanese People, past and present, and of all Japanese matters.’

“It was further unanimously resolved :

“‘That the preliminary steps for the establishment of the proposed Society be entrusted to Messrs. DIÓSY and GOH, as Hon. Secretaries *pro tem.*’

“Messrs. Diósy and Goh, having obtained the valuable co-operation of Mr. F. T. Piggott, late Legal Adviser to the Japanese Cabinet, proceeded to form an

ORGANISING COUNCIL,

“consisting of 43 Members, as follows :

- *PROFESSOR WILLIAM ANDERSON, F.R.C.S.
- *PAUL BEVAN, M.A., C.A.
J. L. BOWES, Japanese Consul at Liverpool.
- *A. R. BROWN, Japanese Consul at Glasgow.
PROFESSOR A. H. CHURCH, F.R.S.
HYDE CLARKE, V.-P.A.I., M.R.A.S.
- *T. B. CLARKE-THORNHILL, Secretary, H.B.M. Legation, Lisbon.†
- *LORD DE SAUMAREZ, F.R.G.S.
- *FRANK DILLON, R.I.
- *ALFRED EAST, R.I., R.P.E.
- *F. ELGAR, LL.D.
E. GILBERTSON, Ilfracombe.
- *W. GOWLAND, F.C.S., Frodsham, Cheshire.
G. C. HAITÉ, F.L.S.
- *W. S. HALL.
- *T. B. HARBOTTLE.
- *ERNEST HART.
- *C. HOLME, F.L.S.

* Those European Members marked (*) have resided in, or visited, Japan.
† In England at the time.

G. HOLME, Milford, Derby.

M. B. HUISH, LL.B.

SIR FREDERIC LEIGHTON, Bart., F.R.A.

G. W. LEITNER, LL.D.

*A. LASENBY LIBERTY.

JOHN MOGFORD.

N. OKOSHI, Japanese Acting Consul-General in London.

*P. OSBORN.

*ALFRED PARSONS, R.I.

*J. S. PHENÉ, LL.D., F.S.A.

*F. T. PIGGOTT.

*J. P. REID.

MRS. SALWEY, Folkestone.

*E. M. SATOW, C.M.G., H.B.M. Minister-Resident at Montevideo.†

*F. A. SATOW.

R. PHENÉ SPIERS, F.R.I.B.A., F.S.A.

*J. B. STONE, F.L.S., F.G.S., Erdington, Warwickshire.

J. M. SWAN.

*M. TOMKINSON, F.R.G.S., Kidderminster.

*HON. P. H. LE POER TRENCH, Secretary, H.B.M. Embassy, Berlin.

A. J. R. TRENDELL, C.M.G.

H. SEYMOUR TROWER.

*C. WALLIS, Edgbaston, Birmingham.

ARTHUR DIÓSY, } *Hon. Secretaries and Acting Treasurers.*
DAIGORO GOH, }

“The Organising Council held three MEETINGS, as follows :

On December 8th, 1891, Mr. N. Okoshi, Japanese Acting Consul-General, in the Chair ;

on December 18th, 1891, Dr. J. S. Phené, F.S.A., in the Chair ;

and on January 22nd, 1892, Mr. Ernest Hart in the Chair.

“At these Meetings, which were held at the House of the Society of Arts, John Street, Adelphi, W.C., Original Members were enrolled and a Draft of the Statutes of the proposed Society, which had been prepared by the Hon. Secretaries and Mr. F. T. Piggott, was discussed and amended. A copy of this Draft, as amended by the Organising Council, was sent to each Original Member with the Notice of January 9th, 1892, convening the First General Meeting.¹

* Those European Members marked (*) have resided in, or visited, Japan.

† In England at the time.

¹ Copies of the Draft of Statutes were also distributed at the First General Meeting.

“ It was resolved by the Organising Council :

“ That the Members of the Organising Council and the Members and Corresponding Members enrolled by the Hon. Secretaries with the sanction of the said Council, be Original Members and Original Corresponding Members, respectively, of the proposed Society.’

“ It was further resolved :

“ That each Original Member do contribute One Pound, and each Original Corresponding Member Ten Shillings and Six Pence, to the funds of the proposed Society, such contributions to cover all dues up to January 1st, 1893, and that the Hon. Secretaries be the Acting Treasurers of the Organising Council.’

“ In accordance with these Resolutions, 124 ORIGINAL MEMBERS and two ORIGINAL CORRESPONDING MEMBERS were enrolled.¹

“ A Committee of the Organising Council, consisting of Messrs. E. Hart, F. T. Piggott and the Hon. Secretaries, drew up the Prospectus of the proposed Society, which was sent to the Press and to persons interested in Japanese matters.

“ The movement for the establishment of the Society aroused great interest throughout the country and abroad and was noticed in numerous articles and paragraphs in English and foreign newspapers.

“ Numerous enquiries and suggestions relative to the establishment and organisation of the proposed Society were received from various quarters. The enquiries were replied to and the suggestions duly laid before the Organising Council.

“ The nucleus of a Library was formed, several Members of the Organising Council and other Original Members contributing books, pamphlets, drawings, photographs, &c., relating to Japan.

“ The various notices of the movement for the establishment of the proposed Society which appeared in newspapers were collected, as well as a large number of “ cuttings ” on Japanese subjects from periodicals.

“ The Offices of the Organising Council were at the residence of Mr. A. Diósy, Linaro Lodge, 7, Lansdowne Road, Kensington Park, W.

“ The following books were regularly kept :—Minute Book, Attendance Book, Letter Book, Cash Book, Receipt, Address, Postage and Order Books.

“ 224 letters were received and 345 letters were written, of sufficient importance to be copied.

“ The thanks of the Organising Council were tendered to the following gentlemen, not being Original Members, for the valuable

¹ See “ General List of Members,” names marked “ Or. M.” and “ Or. Corr. M.,” respectively.

assistance rendered by them to the Hon. Secretaries in the execution of their duties : Lieut. H. C. de la M. Hill, of the Buffs, and Messrs. P. H. Baily, H. Barnes, H. E. Boyle, F. Everett, M. McAvoy, J. Strike, and J. Lansley."

The foregoing Report was adopted and the Resolutions of the Organising Council were confirmed.

Mr. D. GOH read the Financial Statement drawn up by the Hon. Secretaries in their capacity of Acting Treasurers and submitted the following BALANCE SHEET :

DR.		RECEIPTS.		EXPENDITURE.		CR.	
		£	s. d.			£	s. d.
To 105 Subscriptions received :—				By Printing and typing	19	17	1
	50 @ £1 =	50	0 0	„ Books	7	5	0
	52 @ £1 1s. =	54	12 0	„ Rent (Hire of Meeting Room at House of Society of Arts, House-keeper's and Messenger's Fees)	6	16	0
	1 @ 10s. 6d. =	0	10 6	„ Stationery, Files, Cash-box, &c.	4	15	8
		105	2 6	„ Postages and Telegrams	2	7	9
				„ Clerical Assistance.	1	9	6
				„ Subscription to Press-Cuttings Agency	1	1	0
				„ Conveyance of Books, &c., to and from Meetings	0	6	7
				„ BALANCE in hand :			
				At Bankers.	60	9	5
				Petty Cash.	0	10	3
				Stamps and Postcards.	0	4	3
						61	3 11
						£105	2 6
		£105	2 6				

ASSETS.		£	s. d.
Books and Stationery, and Library.			
Subscriptions outstanding.	23	12	6

LIABILITIES.	
None.	
A. DIÓSY,	} Acting Treasurers.
D. GOH,	

January 28th, 1892.

(The above Balance Sheet is a complete Statement of all Receipts and Disbursements from October 10th, 1891, to January 28th, 1892. Prior to October 10th, 1891, all postages and other expenses in connection with the formation of the Organising Council were defrayed by Messrs. Diósy and Goh.)

The Financial Statement and Balance Sheet submitted by the Acting Treasurers were adopted.

The Statutes were unanimously adopted, as set forth in the Draft prepared by the Organising Council.¹

The following Members of the Organising Council were unanimously elected as the First Council of the Japan Society, in accordance with § 9 of the Statutes :

THE FIRST COUNCIL, 1892.

PROFESSOR WILLIAM ANDERSON, F.R.C.S.	M. B. HUIH, LL.B.
PAUL BEVAN, M.A., C.A.	G. W. LEITNER, LL.D.
PROFESSOR A. H. CHURCH, F.R.S.	A. LASENBY LIBERTY.
HYDE CLARKE, V-P.A.I., M.R.A.S.	JOHN MOGFORD.
FRANK DILLON, R.I.	N. OKOSHI, Acting Consul- General.
ARTHUR DIÓSY.	P. OSBORN.
ALFRED EAST, R.I., R.P.E.	J. S. PHENÉ, LL.D., F.S.A.
F. ELGAR, LL.D.	F. T. PIGGOTT.
DAIGORO GOH.	J. P. REID.
G. C. HAITÉ, F.L.S.	F. A. SATOW.
W. S. HALL.	R. PHENÉ SPIERS, F.R.I.B.A., F.S.A.
T. B. HARBOTTLE.	J. M. SWAN.
ERNEST HART.	H. SEYMOUR TROWER.
CHARLES HOLME, F.L.S.	

The above were elected in accordance with § 9 of the Statutes, one third of them (to be determined by ballot), besides the Officers, to retire at the Second General Meeting and to be eligible for re-election.

¹ See "Statutes," p. 141.

The following Members of the Council were then unanimously elected, to serve until the Second General Meeting, as

OFFICERS.

CHAIRMAN OF THE COUNCIL:

PROFESSOR WILLIAM ANDERSON, F.R.C.S.

VICE-CHAIRMAN OF THE COUNCIL:

F. T. PIGGOTT.

HON. TREASURER:

PAUL BEVAN, M.A., C.A.

HON. LIBRARIAN AND CURATOR:

JOHN MOGFORD.

HON. SECRETARIES:

ARTHUR DIÓSY,
DAIGORO GOH.

The following were unanimously appointed

TRUSTEES:

THE CHAIRMAN OF THE COUNCIL,
THE TREASURER,
LORD DE SAUMAREZ.

The following were unanimously appointed

HON. AUDITORS:

WILSON CREWDSON, M.A.,
THOMAS JACKSON,
(Manager, Hongkong and Shanghai Banking Corporation, London.)

A Vote of Thanks was accorded to the Officers and Council of the Society of Arts for the courtesy extended to the late Organising Council.

A Vote of Thanks to the Hon. Secretaries, in recognition of their zeal and activity, was proposed by Mr. R. A. McLean, F.R.G.S., seconded by Mr. *Librarian* Mogford, and carried by acclamation, as was also a Vote of Thanks to Professor F. ELGAR, LL.D., for presiding at the Meeting.

STATUTES.

§ 1.—TITLE.

The title of the Society is "THE JAPAN SOCIETY."

§ 2.—OBJECT.

The object of the Society is the encouragement of the study of the Japanese Language, Literature, History and Folk-lore, of Japanese Art, Science and Industries, of the Social Life and Economic Condition of the Japanese People, past and present, and of all Japanese matters.

§ 3.—CLASSES OF MEMBERS.

The Society shall consist of:—

- (a) Subscribing Members;
- (b) Honorary Members.

§ 4.—SUBSCRIBING MEMBERS.

Subscribing Members shall be:—

- (a) Ordinary Members;
- (b) Corresponding Members.

§ 5.—ORDINARY MEMBERS.

All persons interested in Japanese matters shall be eligible to become Ordinary Members.

§ 6.—CORRESPONDING MEMBERS.

Corresponding Members shall be such persons residing abroad as would be eligible for Membership if resident in the United Kingdom.

§ 7.—ELECTION OF MEMBERS.

The Election of Members shall be vested in the Council.

Candidates for Membership may be proposed by any of the Officers or Members of Council, or by any two Ordinary Members. The names of the proposed Candidates shall be circulated with the Notice convening the Council Meeting.

§ 8.—SUBSCRIPTIONS.

The following subscriptions shall be payable to the Treasurer on joining the Society, and, thereafter, on the first of January of each year:—

(a) Ordinary Members, £1 1s.;

(b) Corresponding Members, 10s. 6d.

The Subscription of a Member joining on or after the first of October in any year shall cover the dues for the following year, but such subscription shall not entitle the Member to the publications for the year of enrolment.

§ 9.—MANAGEMENT, OFFICERS, AND COUNCIL.

The Society shall be managed by a Council, which shall consist of the following Officers:—

The Chairman,

The Vice-Chairman,

The two Honorary Secretaries, one of whom shall be, if possible, a native of Japan,

The Treasurer,

The Librarian and Curator,

and of not more than twenty-one Subscribing Members.

The above Officers and Members shall be elected by the Members at the first General Meeting.

The Officers and one-third of the other Members of the Council (to be determined by ballot) shall retire at the subsequent Annual General Meeting, and shall be eligible for re-election by the Members assembled at that Meeting. Thereafter the Officers and one-third of the other Members of the Council shall retire annually, being eligible for re-election, and their places, as well as any vacancies which may have occurred during the year, shall be filled by election at the Annual General Meeting.

§ 10.—HONORARY PRESIDENT.

An Honorary President shall be selected by the Council.

§ 11.—VICE-PRESIDENTS.

Vice-Presidents shall be selected by the Honorary President.

§ 12.—DELEGATES.

The Council shall have power to appoint Delegates abroad.

§ 13.—EXHIBITIONS.

It shall be one of the aims of the Society to hold, from time to time, Loan Exhibitions illustrative of the Arts, Sciences and Industries

of Japan, such Exhibitions to be arranged by and under the control of the Council.

§ 14.—MEETINGS.

Meetings of the Society shall be held at least four times a year.

§ 15.—ANNUAL GENERAL MEETING.

The Annual General Meeting shall be held in London in the month of June of each year for the election of Officers and Council, and the transaction of other business.

§ 16.—SPECIAL GENERAL MEETING.

A Special General Meeting shall be convened, at any time, on a requisition signed by at least a third of the Members.

The Notice convening such Meeting shall specify the special business which it is proposed to transact, and no other business shall be transacted or taken into consideration thereat.

§ 17.—NOTICE OF MEETINGS.

The Secretaries shall post Notice of every Meeting of the Society to all Members at least fourteen days before the date of such Meeting.

§ 18.—COUNCIL MEETINGS.

The Council shall meet in London at least six times yearly.
At Meetings of the Council five shall be a Quorum.

§ 19.—“TRANSACTIONS” AND “PROCEEDINGS.”

“Transactions” and “Proceedings” of the Society, including Papers read at the Meetings, shall be published from time to time, at the discretion of the Council, and as funds shall admit.

Every Member shall be entitled to receive, gratis and post free, a copy of the “Transactions” or “Proceedings” as published.

Copies of the “Transactions,” &c., shall be for sale at prices to be fixed by the Council.

§ 20.—NOTIFICATION OF ADDRESS.

All persons belonging to the Society shall keep the Secretaries informed of any change in their addresses.

§ 21.—CHANGE OF DOMICILE.

Members leaving the United Kingdom for more than a year may become Corresponding Members by giving notice to the Secretaries.

§ 22.—PROPERTY.

The property of the Society shall be vested in three Trustees, who shall be appointed at the first General Meeting. Any vacancy in the office of Trustee, arising through death or otherwise, shall be filled at the Council Meeting next after the vacancy shall have occurred.

§ 23.—FINANCE.

The Treasurer shall submit to the Annual General Meeting the Balance Sheet for the past year, duly audited.

§ 24.—ARREARS.

The names of Members whose subscription shall be more than two years in arrear shall be struck off the books of the Society, after they shall have been applied to by the Treasurer three times, in writing, at intervals of a month. One month shall elapse between the third application and the removal of the name.

§ 25.—RESIGNATION.

Members wishing to resign shall give notice, in writing, to the Secretaries.

§ 26.—HEAD-QUARTERS.

The Head-Quarters of the Society shall be in London.

§ 27.—AMENDMENT OF STATUTES.

No amendment of the Statutes shall be made, except by resolution carried by a majority of at least two-thirds of those present at an Annual General or Special General Meeting at which at least one-third of the total number of Members shall be present.

LIBRARY AND MUSEUM.

Members are invited to present to the Library: books, pamphlets, periodicals, maps, pictures, prints, photographs, &c., relating to Japan, and to assist, by donations or loan of objects, in forming a collection of Specimens of Japanese Natural Products, and of Japanese Art and Industries, Japanese Antiquities, &c.

ANNUAL DINNER.

It is proposed that Members shall dine together at least once annually.

THE
SECOND GENERAL MEETING.

JUNE 23RD, 1892.

[Held in the Hall of the Society of Arts, John Street,
Adelphi, W.C.]

Professor WILLIAM ANDERSON, F.R.C.S., *Chairman of the Council*, took the Chair at 4 P.M.

The Minutes of the First General Meeting (January 28th, 1892,) having been read and confirmed, Mr. *Secretary* Diósy read the

REPORT

of the Council, drawn up by the Hon. Secretaries, in which it was stated that the progress of the Society during the first six months of its existence was very satisfactory.

The number of Members had steadily increased, having reached the total of 230. Of these, 8 were Honorary, 212 Ordinary and 10 Corresponding Members, whereas at the First General Meeting the total number reported was 126 (viz., 124 Original and two Original Corresponding).

His Excellency the Japanese Minister, Viscount M. KAWASÉ, had accepted the invitation of the Council to become the Society's First

PRESIDENT

and the following had become

VICE-PRESIDENTS.

LORD ARMSTRONG, C.B., D.C.L., LL.D., F.R.S.

LORD BRASSEY, K.C.B.

LORD DE SAUMAREZ, F.R.G.S.

SIR FREDERIC LEIGHTON, BART., P.R.A.

RT. HON. SIR JOHN LUBBOCK, BART., M.P., D.C.L., LL.D., F.R.S.

SIR E. J. REED, K.C.B., M.P., F.R.S.

ERNEST M. SATOW, C.M.G., PH.D., F.R.G.S., M.R.A.S.

HON. P. H. LE POER TRENCH.

The Society had held three ORDINARY MEETINGS, at which PAPERS were read and discussed and OBJECTS OF INTEREST exhibited and explained.

The AVERAGE ATTENDANCE at these Meetings was 166.

The First COUNCIL held 9 MEETINGS, the Average Attendance at which was 12, (out of a possible Total of 27).

The first and last of these Council Meetings were held at the House of the Society of Arts; the others in rooms placed at the disposal of the Council by the Chairman, by Professor Elgar, LL.D., and by Mr. H. Seymour Trower.

The First Annual DINNER COMMITTEE of the Council, consisting of 7 Members, held 5 Meetings, the Average Attendance at which was 6.

The number of letters received had increased from 224 (on January 28th,) to 707, and the number of letters written, of sufficient importance to be copied, from 345 to 927.

Cordial relations had been established, and an exchange of Publications arranged, with the Asiatic Society of Japan and the "Deutsche Gesellschaft fuer Natur-und-Voelker-Kunde Ostasiens," both of Tôkio, the "Société Sinico-Japonaise," of Paris, the Geographical Society of Lisbon and the Society of Arts.

Courteous invitations had been received by the Members of the Japan Society from the Council of the Society of Arts, to a Meeting, in February, at which Mr. Ernest Hart, *Member of Council* J.S., read a Paper on "Japanese Pottery," Professor William Anderson, F.R.C.S., *Chairman of Council* J.S., in the Chair, and, by the Officers of the Society, from the Anthropological Institute, to Meetings at which Papers were read on "The Ainos," by Mrs. I. L. Bishop, M.J.S., and on "Some Minor Religious Observances of the Japanese, (Pilgrimages, Amulets, &c.)," by Professor B. H. Chamberlain, M.J.S.

The Books mentioned in the Report to the First General Meeting had continued to be regularly kept by the Hon. Secretaries, with the exception of the Receipt Book, which had been handed over to the Treasurer's charge on his election to his office.

The public interest in the Society and its work continued unabated and numerous inquiries on Japanese matters were received daily.

The Press, both at home and abroad, continued to notice the Society's activity and to report its proceedings.

The *Hon. Secretaries*, in presenting STATISTICAL RETURNS¹ of the Society's Progress, and of Classification Nationalities and Geographical

¹ These Returns, corrected to December 31st, 1892, are given at the end of the "General List of Members," and, to April 30th, 1893, in the "Appendix."

Distribution of Members, pointed out that the object they had in view in preparing these detailed Tables was to provide useful information to Members wishing to enter into communication with fellow-members at a distance.

The *Hon. Secretaries* concluded their Report with the words:—

“ In laying down our office we bespeak your kind indulgence for our manifold shortcomings and we beg to assure you that our work has been a labour of love.”

The REPORT having been duly received, Mr. *Treasurer* Paul Bevan, M.A., C.A., presented the ACCOUNT OF INCOME AND EXPENDITURE and the BALANCE SHEET to June 15th, 1892, as examined and passed by the *Hon. Auditors*, Messrs. Wilson Crewdson, M.A., and Thomas Jackson, (London Manager of the Hongkong and Shanghai Banking Corporation), reporting a DONATION of £10 from the PRESIDENT, His Excellency Viscount M. KAWASÉ, and stating that the Cash Book and Receipt Book, kept by the Treasurer, the Vouchers and the Petty Cash Book, kept by the Hon. Secretaries, had been examined and compared by the Auditors.

ACCOUNT OF INCOME AND EXPENDITURE.

FROM JANUARY 28TH TO JUNE 15TH, 1892.

DR.	RECEIPTS.	£ s. d.	EXPENDITURE.	£ s. d.	CR.
	To Subscriptions	93 7 3	By Clerical Assist- ance and Staff	13 2 0	
	„ „ in advance	1 11 6	„ Postages and Telegrams	12 14 11	
	„ Donation from the PRESI- DENT	10 0 0	„ Printing and typ- ing	28 19 10	
			„ Conveyance of Books	1 6 2	
			„ Annual Dinner Fund Expenses	3 12 8	
			„ Account Books	5 9 5	
			„ Stationery	13 14 9	
			„ Insurance	0 2 3	
			„ Sundry Expenses	0 16 3	
			„ Hire of Rooms	10 3 2	
			„ Library	0 1 3	
			„ Bank Charges	0 0 10	
				90 3 6	
			„ Balance, being excess of Income over Expenditure.	14 15 3	
		<u>£104 18 9</u>		<u>£104 18 9</u>	

BALANCE SHEET.

JUNE 15TH, 1892.

DR.	£ s. d.	CR.	£ s. d.
To Income and Expenditure Account, as per last account (January 28th, 1892)	61 3 11	By Cash—	
Add:		At Bankers—Bar-	
„ Balance, as per Account from January 28th, 1892, to June 15th, 1892	14 15 3	clay, Bevan, & Co.	67 14 11
	75 19 2	In the hands of the—	
„ Annual Dinner Fund, Subscriptions received in Advance	2 2 0	Hon. Secretaries	2 15 6
	£78 1 2	„ Librarian	0 9 0
		„ Treasurer	0 6 11
		71 6 4	
		By Office Furniture, at cost	6 14 10
			£78 1 2

Examined and found correct,
 THOMAS JACKSON, } *Hon.*
 WILSON CREWDSON, } *Auditors.*
PAUL BEVAN, *Treasurer.*

June 22nd, 1892.

The *Treasurer* pointed out that several important items of the Expenditure shown in the Accounts he presented were of a non-recurrent nature, being payments for purchase of Office Books and Office Furniture (such as Files, Cashboxes, "Pigeon-holes," &c.), which would be in use for a long time to come. In making these purchases, articles of the best quality had been acquired, on the principle that "the best is the cheapest in the long run," and the same rule was observed as regards Stationery and Printing.

The Statement of Account and the Balance Sheet were unanimously adopted.

Mr. JOHN MOGFORD, *Librarian and Curator*, presented his REPORT, stating that the Catalogue of the Library showed 83 entries, including several valuable and important works. All the books, pamphlets, &c., in the Library related to Japan and were gifts to the Society, in many cases from the Authors. Various Drawings, Prints and Photographs had also been presented, a number of Press Notices relating to the

Society had been collected and a Scrap Book had been provided which already contained a large collection of "Cuttings" on Japanese matters from British and foreign periodicals. These newspaper extracts were regularly classified and entered in a Subject Index. Besides the Catalogue, a Subject Index of the works in the Library was commenced. The nucleus of a Museum had also been formed.

The Report of the Librarian and Curator having been unanimously received,

The CHAIRMAN announced that the Executive Officers now retired, in accordance with § 9 of the Statutes, and were eligible for re-election.

The Officers¹ were unanimously re-elected to serve until the next Annual General Meeting, to be held in June, 1893.

Each of the Officers having briefly returned thanks for his re-election, the CHAIRMAN read the names of the seven Members of Council, (being one-third of its non-official Members), determined by ballot as those to retire, as provided by § 9 of the Statutes, viz. :—

HYDE CLARKE, V.-P.A.I., M.R.A.S., &C.

ALFRED EAST, R.I.

F. ELGAR, LL.D.

W. S. HALL.

G. W. LEITNER, LL.D.

J. P. REID.

J. M. SWAN.

Of these, Messrs. Hyde Clarke, Alfred East, F. Elgar, W. S. Hall and J. P. Reid were unanimously re-elected and the following :—

FRANCIS B. FAIRLEY, Manager, Law Courts Branch of the Bank of England, (a resident in Japan in 1864),

HIROKICHI MUTSU, Student, of Cambridge University and of the Inner Temple,

were unanimously elected Members of Council in the place of the two other retiring Members.

The newly-elected Members of Council having returned thanks,

Mr. M. B. HUISE, LL.B., *Member of Council*, said he hoped that, at the next General Meeting, some Members residing in the Provinces would be elected to serve on the Council, so that Country Members might not feel excluded from the management of the Society.

Mr. *Secretary* DIÓSY explained that the objection to electing Country

¹ See List of Officers, p. 139.

Members to serve on the Council lay in the fact that such Members could not conveniently attend the monthly meetings of the Council, nor the frequent meetings of its Committees.

The CHAIRMAN invited Mr. Huish to bring forward his suggestion in the form of a Motion to be placed on the Agenda for the next Annual General Meeting.

Mr. ERNEST HART, *Member of Council*, warmly praised the Chairman and Vice-Chairman of the Council, the Hon. Treasurer and the Hon. Librarian & Curator for the zeal, energy, industry and tact displayed by them in the execution of their duties, and proposed a Vote of Thanks to those Officers, which was seconded by Mr. T. B. HARBOTTLE, *Member of Council*, and carried by acclamation.

The CHAIRMAN returned thanks on behalf of himself and of the other Officers mentioned, who had so ably assisted him in the work, and added that he was especially indebted—as indeed every Member of the Society must be—to the Hon. Secretaries for their untiring zeal and industry.

Mr. ERNEST HART said that it was intentionally that he had omitted the Honorary Secretaries in bringing forward his Motion, as it was his pleasant duty to propose a *Special Vote* of Thanks to those Officers, Mr. Arthur Diósy, the Founder of the Society, and Mr. Daigoro Goh. His admiration for their unflagging zeal, their energy and industry, was unbounded and he could not praise too highly the manner in which they had worked in the interests of the Society. He could only describe their activity and enthusiasm as phenomenal.

The Special Vote of Thanks was then proposed from the Chair, seconded by Mr. F. T. PIGGOTT, *Vice-Chairman of Council*, who warmly endorsed Mr. Hart's remarks, and carried by acclamation.

The *Hon. Secretaries* having returned thanks for the compliment paid to them, which, they said, would encourage them in their future work,

A Vote of Thanks, proposed by Mr. M. B. HUISH, *Member of Council*, and seconded by Mr. JOHN LANE, was unanimously accorded to the HON. AUDITORS for 1892, Mr. Thomas Jackson and Mr. Wilson Crewdson, M.A.

THE
FIRST ANNUAL DINNER.
JUNE 23RD, 1892.

[Held in the Whitehall Rooms, Hôtel Métropole,
Whitehall Place, S.W.]

The FIRST ANNUAL DINNER was attended by 109 MEMBERS and Members' GUESTS. Of this number, 22 were Ladies.

The arrangements for the Dinner were made by the

DINNER COMMITTEE

of the FIRST COUNCIL, consisting of:—

F. T. PIGGOTT, <i>Vice-Chairman of Council.</i>	CHARLES HOLME.
PAUL BEVAN, M.A., C.A., <i>Treasurer.</i>	F. A. SATOW.
T. B. HARBOTTLE.	A. DIÓSY, } <i>Hon Secretaries.</i>
	D. GOH, }

The Musical Arrangements were under the direction of Mr. *Treasurer* BEVAN.

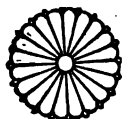
The Price of the Ticket (Wines included) for Member or Member's Guest was One Guinea.

The Victoria Room, used as a Reception Room, was decorated with large *Kakemono*, representing Peacocks and Flowers, lent by Professor F. ELGAR, LL.D., *Member of Council*, to whom they were presented by the Imperial Japanese Naval Department.

The Banqueting Hall was decorated with trophies of Japanese and British Flags, (*Hi-no-Maru* and Union Jack). The Floral Decorations on the tables were of the Japanese National Colours, red and white. On the tables were placed several Japanese Dwarf Pine Trees, in antique bronze vases, both trees and vases being lent by Mr. ERNEST HART, *Member of Council*.

Each person present was provided with a *Menu-Card* and *Name-Card*, both bearing the Society's Badge, a golden heraldic Chrysanthemum (*Kiku*) of twenty petals, and with a *Menu-Stand* of Japanese design, made of bamboo and bearing the Society's name and the date. Plans of the Tables, showing the seat of each Member and Guest, were exhibited in the Entrance Hall, Victoria Room and Banqueting Hall.

The BILL OF FARE was as follows: (the Japanese names given to the various dishes were invented by Messrs. Diósy and Goh, *Hon. Secs.*):—



MENU DU DINER.

Hors d'Oeuvres Variés.

POTAGES :

Consommé *Tachibana Himé*.
Purée Portugaise à la *Mendes Pinto*.

Dry Sherry.

POISSONS :

Saumon, Sauce Hollandaise à la *Deshima*.
Blanchaille à la *Urashima* et à la *Onigashima*.

Niersteiner.

ENTRÉES :

Tournedos à la *Ushiwaka*.
Aspic de Foies Gras à la *Katata-no Raku-Gan*.
Sorbet Moscovite à la *Golownine*.

Champagne : Max Sutaine & Co., Extra Quality, Extra Dry, 1884.

RÔTS :

Selle de Pré Salé à la Broche.
Jambon Braisé au Madère.
Champagne : Piper Heidsieck, Brut, 1884.

Petits Pois au Beurre.
Pommes de Terre *Satsuma*.
Cailles Rôties sur Canapé-*Tokonoma*.
Salade *Nana Kusa*.
Bordeaux : Château Bècheville.

ENTREMETS :

Turban à la *Futami-ga Ura*.
Japonaise de Fraises au Champagne à la *Nikko*.
Liqueurs.

Filet de "Bloater" à la *Will Adams*.

GLACE :

Bombe *Fuji-no-Yama*.
Gâteaux au Rhum *Shôjô*.

Dessert : Café Noir.
Cockburn's Old Bottled Port.

The "Bijou Orchestra," (J. Pougher, Conductor,) played the following selection of MUSIC during and after the Dinner:—

PROGRAMME OF MUSIC.

Japanese National March,	"Fu-sō Ka"		
Valse	"The Mountebanks"	Cellier.	
Selection	"La Cigale"	Audran.	
Magyar Csárdás	"Zsámbeke"	Gungl.	
Valse	"Freudensalven"	Strauss.	
Selection	"The Gondoliers"	Sir A. Sullivan.	
	"Pasquinade"	Gottschalk.	
Valse	"Miss Decima"	Audran.	
Magyar Csárdás	"Sopronyi Emlék"	Michiels.	
Fantasia	"Barbe Bleue"	Offenbach.	

THE PRESIDENT, His Excellency the Viscount M. KAWASÉ, Envoy Extraordinary and Minister Plenipotentiary of H. M. the Emperor of Japan, having been received by the Dinner Committee, and the Members present and the Guests having been introduced to His Excellency by the Hon. Secretaries in the Victoria Room, a procession was formed to the Banqueting Hall, where the PRESIDENT took the CHAIR at 8 p.m., supported by Lord De Saumarez, F.R.G.S., *Vice-President*, and Sir Edward J. Reed, K.C.B., M.P., F.R.S., *Vice-President*. At the conclusion of the Dinner, the PRESIDENT rose and said:—

MY LORD, LADIES AND GENTLEMEN,—

The first toast I have the honour to bring to your notice is one which, by a good custom of this country, always takes precedence of all others and which it is a most pleasing duty for me to propose, knowing it is sure to meet with a hearty response.

My Lord, Ladies and Gentlemen,

Her Majesty, THE QUEEN of England and EMPRESS of India, who, by her own virtues and noble qualities, has led this country, during her long reign, to such ever-increasing prosperity at home and long continued peace abroad, is the object of the admiration of the whole world and, to this assembly in particular, my feeble attempt at eulogy would be a twice-told tale. So, without exercising your patience any longer, I beg to propose the health of Her Majesty THE QUEEN of England, EMPRESS of India; long may she reign!

The Toast was received with enthusiastic applause, all present rising and cheering lustily, the Band playing the British National Anthem.

Professor WILLIAM ANDERSON, F.R.C.S., *Chairman of Council*, proposed the next toast in the following words:—

YOUR EXCELLENCY, MY LORD, LADIES AND GENTLEMEN,—

I have been honoured by a request that I should propose to-night the toast of the health of His Majesty the EMPEROR OF JAPAN, but it is with much misgiving I approach a task that ought to have fallen into more worthy hands.

There is an ancient story of a great assemblage, at the Court of China, many centuries ago, of the Princes of the various States into which the country was then divided. All bore with them offerings of the most beautiful and precious products of their lands—all except one; and that one the most famous,—he came empty-handed. When he was asked why his domain was so poor, he proudly answered that the wealth of his country lay in a happy, industrious and law-abiding people and far out-weighed the gems and gold of all the mines of the earth. The legend has been attached in European folklore to Eberhard of Würtemberg and may be repeated to-day in its application to Japan.

All who are here to-night know that less than thirty years ago Japan remained a solitary survival of mediæval feudalism in the midst of the nineteenth century, with all the picturesqueness and all the evils that the term mediævalism implies, evils tempered only by the kindly nature of the people. Now, within the compass of a single reign, has been achieved what must be regarded as one of the most peaceful revolutions in the world's history. Class privileges and class disabilities have been abolished and with the consent and aid of the privileged. The laws have been made alike for great and small. The educated classes have been invited to advise upon the government of the country. All the resources of Western science now belong to Japan as to ourselves. Japanese "*savants*" are enriching the wisdom of the world by their reseaches. The artisan-artist, still a reality in Japan, is producing works of which any nation, ancient or modern, might be proud. Japan has taken its place in the comity of nations, and is represented by cultured envoys at every Court in Europe and by its commerce over the whole surface of the globe.

This, and much more that I have no time to tell, is the eulogium of the Monarch whose influence has drawn around him and has directed and supported the body of enlightened Ministers who are accomplishing this great movement, and the Emperor of Japan may claim the happiness and the works of his people as the proudest and most lasting monument of his name and reign. I give you the toast

of the health of His Majesty the EMPEROR OF JAPAN—long may he reign!

The Toast was honoured enthusiastically, all present rising with loud cheers, the British "Hurrah!" mingling with the Japanese *Banzai!*

The Orchestra played the Japanese National Anthem, *Kimi-ga Yo*, as arranged by Mr. *Treasurer* Bevan from the official score supplied by Mr. J. L. Bowes, M.J.S., the Imperial Japanese Consul at Liverpool.

Sir J. J. TREVOR LAWRENCE, Bart., M.P., M.J.S., &c., next rose and said:—

YOUR EXCELLENCY, MY LORD, LADIES AND GENTLEMEN,—

I cannot imagine why I should have had the honour of being selected to propose the Toast of the Evening, "Success to the Japan Society," unless it be that, being a Member of Parliament, it is supposed I must necessarily possess not only eloquence but omniscience. There are many gentlemen present who have travelled in Japan, who are well acquainted with the country, the people and their productions, and who would, therefore, be far better able to do justice to the toast than I am. As to eloquence, those among my constituents who do not honour me with their support are always complaining that I very seldom speak in Parliament; a fault which I venture to consider a conspicuous merit.

But, while I must ask the kind indulgence of this distinguished company for all shortcomings, no one could be more anxious than I am to do what little I can in carrying out the orders I have received. The Japan Society is, perhaps, the youngest Society in this great city. It is less than six months old and, when I tell you that it already numbers 230 members and that the list is daily increasing, you will allow that its infancy gives great promise. Many of its Members are distinguished for their knowledge of Japan, its history, its people, its natural productions, its arts and manufactures. Five of its eight Vice-Presidents have been resident as diplomatists, or have travelled, in Japan. Many of its Members know the country well and have written valuable books, or slighter works, about it. The Society's influence is beginning to extend beyond these Islands, for it has already Corresponding Members in various parts of the world. One of these, Monsieur HUGUES KRAFFT, of Paris, the author of some delightful narratives of travel in Japan, has crossed the sea on purpose to attend this Dinner. Three Ordinary Meetings have already been held, at which papers have been read and discussions held, and at these the Average Attendance has been 166. A fourth Meeting will be held in July, at which Mr. W.

Gowland, F.C.S., M.J.S., will read a Paper on "The Naturalistic Art of Japan." It is intended, furthermore, to hold an Exhibition of certain branches of Japanese Art during the ensuing twelve months. Altogether, Ladies and Gentlemen, you will, I am sure, agree with me that the Japan Society shows signs of a vigorous vitality and supplies an acknowledged want.

So far as I am personally concerned, I have long been a humble, but enthusiastic, admirer and collector of the beautiful and characteristic productions of Japanese Art,—an Art which is, I venture to say, distinct from every other,—as refined and graceful, or quaint and humourous, in conception as it is delicate and finished in execution. I have long had a passionate desire to visit Japan, a desire which Parliamentary obligations have hitherto frustrated, but which, now that I am retiring, I may possibly be able to fulfil. There are, indeed, good reasons why anyone with broad sympathies, and an intelligent desire to extend his knowledge of mankind, should eagerly long to visit Japan. For never was there a more attractive humanity! Everyone, without exception, who has visited the country has borne emphatic testimony to the attractiveness of the people. A more pleasant, good-humoured, sunny-natured, hospitable people does not exist on the face of the earth. And while this is characteristic of both sexes, my noble friend on my left (Lord De Saumarez,) tells me, what indeed I have heard from others, that the weaker sex is so charming as to tempt the traveller to vow—

". . . . Our island home
Is far beyond the wave—
We will return no more."

These attractive qualities are coupled, let me add, with a singularly keen and bright intelligence, a quick apprehension, a ready adaptability. But far indeed is the attractiveness of Japan from being confined to its people. The flora of the country is as varied as it is beautiful. The home of the camellia, azalea and chrysanthemum has contributed many another beautiful flower, shrub and tree to the adornment of this country. Need I mention the lovely peonies, irises, and lilies, the quince which covers many a cottage wall, and the noble conifers, which are growing into such an ornament of our woods and parks. I have already referred to Japanese Art, which surpasses all other art in grace of fancy and delicacy of finish, in variety, in subtlety, in humour, in quaintness. May I venture to hope that this rare and beautiful art may not be debased to the level of commercial production,—but may long remain redolent of the soil! No doubt the most splendid objects of Japanese Art were produced by artists in the

service of the great nobles of a past "*régime*," much as was the case with the grand productions of the European "*Renaissance*." Lastly, to the political student Japan offers the most remarkable instance of a great change, of a rapid evolution, or development, peacefully carried out in the main, which the world has ever seen. I have to thank you, Ladies and Gentlemen, for the patience and kindness with which you have borne with my crude and halting attempts to do justice to my toast. I can, at least, say this, that Japan itself and the Japan Society have no warmer well-wisher than I am ; indeed, I may add, than this company, and the people of this country are.

I propose most heartily, "SUCCESS TO THE JAPAN SOCIETY," coupling with the Toast the name of Mr. DIÓSY, to whom the Society owes so very much—indeed, its foundation,—and we owe this pleasant evening.

The Toast was received with great cheering, the Band playing *Miya Sama*, as arranged by Sir Arthur Sullivan.

Mr. ARTHUR DIÓSY, *Hon. Secretary*, who, on rising to reply, was greeted with cheers, said :—

YOUR EXCELLENCY, MY LORD, LADIES AND GENTLEMEN,—

It was intended that my part in the orations of the evening should be confined to the delivery of an official announcement, to wit : that coffee will now be served in this Hall for smokers and in the Victoria Room for those who do not, in Japanese parlance, "drink tobacco."

Sir Trevor Lawrence has, by doing me the honour of coupling my name with his toast, compelled me to address you at greater length.

I must ask you to put yourselves in my place and to think what must be the feelings which are passing through my heart as I look around me to-night. One of the many pictures stored away in the pigeon-holes of my brain is a sketch which might be dated any day in the last winter. That picture shows my dear friend, Daigoro Goh, best of friends and most trusty of colleagues, and as gallant a Japanese gentleman as ever ate rice. It also shows me Mr. Francis Taylor Piggott, the Vice-Chairman of our Council, and it shows a picture of myself. I see those three men, none of whom are exactly hoary with age, seated in a small room in my small house on many a raw and chilly evening during the last, atmospherically detestable, winter. They are discussing and amending a scheme which had been in my mind for some considerable time—a plan for the formation of the Japan Society of London.

When I look upon that picture, and then see myself as I am this evening, surrounded by such an assembly, I think the emotion under which I speak may reasonably be excused.

I take this opportunity of announcing the receipt of a number of letters of regret from Members of the Society, stating the reasons which prevent them from attending to-night. Among them is one from one of our Vice-Presidents, Lord Armstrong, who writes from Craigside, Northumberland, that, at his present age, eighty-one, he is unable to undertake the long journey to London.

There is one word I would wish to add to the admirable speech of Sir Trevor Lawrence, who so kindly introduced my name into his remarks, and that is, that where the name of Diósy has been mentioned I would ask you to couple with it the name of Daigoro Goh. He has been associated with me in every step taken for the establishment of this Society, and I owe him, as we all do, a debt of deep gratitude for his share in the arduous work. Arduous, indeed, have been the labours necessary in order to produce the results which have been achieved. I think there can be no question that these results are worth attaining, for the Japan Society has done good work, is doing good work, and is destined to continue it, as it helps to bind closer together in bonds of amity the millions who inhabit the Islands on which the sun rises and the teeming millions who dwell in the Empire on which the sun never sets.

There are many here to-night who are, no doubt, acquainted with the Japanese novel in its simpler form. I need hardly tell you that the Japanese of the working class is an ardent reader of fiction, and one who could give points even to the average British young lady in that respect. As the Japanese cabman, and cab-horse combined, the sturdy and cheery *Kurumaya*, sits on the shafts of his *Jinrikisha*, the hansom cab of which he is both horse and driver, waiting for a fare, he may often be seen poring over the pages of a thrilling novel.

Let us peep over his shoulder at the graphic woodcuts with which the romance is illustrated. We shall find that they represent the hero and heroine bound together by a red cord proceeding from heart to heart, so that the reader may make no mistake and know, what is not always easily to be discovered in an English or American novel, who are the people intended for each other.

If the Japan Society succeeds, in the course of years, in twisting only one more silken thread into the red cord between the hearts of the people of Japan and the hearts of the people of Britain, then, I think, our Society will not have existed in vain. (Cheers.)

The PRESIDENT spoke next, as follows :—

MY LORD, LADIES AND GENTLEMEN,—

The next toast I have much pleasure in proposing to you is that of the British Navy and Army,—the two great bodies whose services in the past and in the present have been and are highly exemplary and for whom the voice of praise resounds throughout the world. The men in those services are so brave that nothing can dismay them, but they are, at the same time, so amiable and open-hearted that it is to me always one of the greatest pleasures to associate with them, and I am happy to see so many of them with us here to-night.

My Lord, Ladies and Gentlemen, without any further remarks, I ask you to join me in drinking to the prosperity of the “BRITISH NAVY AND ARMY,” coupled with the names of Vice-Admiral D’Arcy Irvine and General Raines.

The Toast was duly honoured.

Vice-Admiral ST. G. D’ARCY IRVINE, C.B., (Guest of Mr. Diósy, *Hon. Sec.*) said :—

YOUR EXCELLENCY, MY LORD, LADIES AND GENTLEMEN,—

In responding for the British Royal Navy, I do so with the greater pleasure as the kind expressions for which I have to thank His Excellency fell from the lips of the representative of a country which, adopting the service to which I have the honour to belong as a model, is engaged in creating for itself a navy of which it may well be proud. British sailors are loud in their praise of the skill, the handiness and pluck of the Japanese seamen, and many of the officers of Japan’s young navy are most highly educated and scientifically trained, and are, in every way, ornaments of the naval profession. The British Navy is, as has often been said, as ready to-day as it ever was to do its duty and to go anywhere to do it, but, especially, to Japan. The very name of that country brings back to the mind of every British sailor, who has been so fortunate as to visit it, memories of happy days spent in a beautiful land, amongst kindly, hospitable and delightfully courteous people. I heartily wish success to the Japanese nation in their efforts to establish their naval power.

The Band played “Rule Britannia.”

Paymaster-in-Chief W. BLAKENEY, R.N., (Guest,) said he desired to be allowed to echo the sentiments expressed by the gallant officer who had just spoken. He felt it was his duty to do so, as he could never

forget the kindness he had experienced from the delightful inhabitants of Japan, both high and low, with whom he had come in contact when he served in one of Her Majesty's ships exploring the, then almost unknown, coasts of that country, nearly a third of a century ago.

General JULIUS RAINES, C.B., M.J.S., Colonel-in-Chief of "The Buffs," (East Kent Regiment,) said :—

YOUR EXCELLENCY, MY LORD, LADIES AND GENTLEMEN,—

They say that a good General should never be taken by surprise, but I candidly confess that, on this occasion, I am quite unprepared to acknowledge the toast of "THE BRITISH ARMY," because, like the gallant Admiral who responded for the sister-service, I too was flattering myself, after a glance at the list of Toasts on the *Menu-Card*, that there would only be three Toasts, and that consequently I would not have to return thanks; but, just this instant, I have been informed that you are waiting for my response.

A short time since, I was at Portsmouth and saw a number of Bluejackets marching at a short distance from me. At a glance they looked exactly like our own Tars, but, on nearing them, I found they were Japanese sailors belonging to an Imperial man-of-war in harbour. They were most admirably equipped and smartly dressed, and, from their appearance, I feel sure that if the soldiers of Japan, whom I have not had the pleasure of seeing, are at all like these men of the Japanese Navy, they will, should they be called on to defend their Islands, render a good account of any enemy that may be venturesome enough to attack them and will defend their homes to the utmost.

I thank His Excellency for his kind words and you all for the hearty manner in which you received the Toast.

The band played "The British Grenadiers."

Sir EDWARD J. REED, K.C.B., M.P., F.R.S., *Vice-President*, next rose and said :—

YOUR EXCELLENCY, MY LORD, LADIES AND GENTLEMEN,—

You will be able to judge of the high esteem in which I hold the idea which animated Mr. Diósy in founding this Society, when I tell you that it had long been my cherished hope to see an institution like ours formed, which should promote a good understanding between Japan and Great Britain. So strongly have I felt the necessity of the establishment of more cordial relations between the two countries, that, on my return, in 1880, from a visit to Japan, I waited on Lord

Granville, the Foreign Secretary at that time, and explained to him many things that I had become acquainted with in that wonderful country, and asked of him that Japan should receive better consideration in our dealings with it than it had received in the past. Lord Granville gave me a positive and firm assurance that my representations should not be fruitless. I am satisfied that nothing tends so much to secure a good understanding between two nations as the full and free interchange of their sentiments, their opinions and their wishes, and I hope that the Japan Society may help to bring about closer and most cordial relations between Britain and Japan.

I trust that our PRESIDENT, who has lived for some years in England and has had opportunity to appreciate the spirit of the English people, will believe that we Britons thank His Excellency most heartily for placing himself at the head of the Japan Society.

My Lord, Ladies and Gentlemen, I give you "THE HEALTH OF OUR PRESIDENT, HIS EXCELLENCY THE VISCOUNT M. KAWASÉ."

The Toast was drunk amidst great cheering.

The Orchestra played the Japanese March "*Fusō Ka*."

Mr. F. T. PIGGOTT, *Vice-Chairman of Council*, said he wished to state that, whilst heartily endorsing Sir Edward Reed's wishes for the Society's beneficent influence in promoting a good understanding between the two nations, this could only be done by the Society in the sphere of scholarly, artistic and social intercourse, in the great neutral field of science, art and literature, as politics were rigorously excluded from the scope of the Society's action.

The PRESIDENT, in returning thanks, said :—

MY LORD, LADIES AND GENTLEMEN,—

Although this is the first occasion on which I have the pleasure of personal acquaintance with him, the name of Sir Edward Reed has been familiar to me for many years past, and I am happy to have heard him speak to-night, expressing his ever-friendly sentiments towards my country. I beg to tender him my sincere thanks for his kindness. It is especially gratifying to me to know that Sir Edward Reed has formed such a high opinion of this Society and of its future.

My Lord, Ladies and Gentlemen,

As you are well aware, the country of my birth and of my love is not only separated from this part of the world by a great distance, so as to make us the antipodes of each other, but, also, many things of my country, which this Society proposes to investigate, are so entirely different from things outside of Japan,

yes, different even from those of the other parts of the East, that it makes them essentially her own, the characteristics of which have been cast during the long centuries of her isolation. These differences are so great that they have to be known to be appreciated, and, as complete knowledge and true appreciation alone will, I believe, surely tend to cultivate mutual sympathy between the peoples of those two extremities of the hemispheres, I think one of the most important fruits of this Society's work will be to enable us to know each other, to appreciate each other better and to make our friendship still more cordial. I am glad to see in your bright eyes the fire of the enthusiasm with which you support the cause of the Society. In anticipation of the desirable result just alluded to, I thank you most cordially and beg you all to join me once more in drinking to the prosperity of the Japan Society.

The company adjourned to the Victoria Room. The scene was a brilliant one, many Members and Guests wearing Orders and Medals, and the dresses of several of the Ladies being of Japanese brocade and embroidered silks. Eighteen Japanese were present, amongst them one Lady.

· PROGRAMME
OF THE
SECOND AND FUTURE SESSIONS.

THE following PAPERS have been read at MEETINGS in the SECOND SESSION :—

FIFTH ORDINARY MEETING, October 12th, 1892, (*in the Hall of the Society of Arts, John Street, Adelphi, W.C.*). Mr. A. Diósy, *Hon. Sec.*, in the Chair.

PAPER: "Japanese Proverbs and some Figurative Expressions of the Japanese Language," by N. Okoshi, Imperial Japanese Acting Consul-General in London, *Member of Council*.

The Paper was ILLUSTRATED by the Set of "*Iroha-Karuta*" (Children's Game of Proverb-Cards), presented to the Society's Museum by the Lecturer, and by numerous Works of Art from the Collection of Mr. Ernest Hart, *Member of Council*.

The following took part in the DISCUSSION :—Messrs. F. Dillon, R.I., and Ernest Hart (*Members of Council*), Harry Jones, J. S. Salaman and the Chairman of the Meeting.

The ATTENDANCE was 176.

SIXTH ORDINARY MEETING, December 8th, 1892, (*Hall of the Society of Arts*). Prof. William Anderson, F.R.C.S., *Chairman of Council*, in the Chair.

PAPER: "On Japanese Fans," by Mrs. Salwey, M.J.S., &c. ILLUSTRATED by Diagrams and Specimens from the Lecturer's Collection and by a Loan Exhibition of Fans, &c.

The following spoke in the DISCUSSION :—Messrs. T. Shidachi, Ernest Hart, *Member of Council*, A. Diósy and D. Goh, *Hon. Secs.*, N. Okoshi, *Member of Council*, Rev. S. Kato and the Chairman.

The ATTENDANCE was 244.

These two Papers and the Discussions thereon will be published

(with Illustrations) in Part I. of the Second Volume of the "Transactions and Proceedings."

SEVENTH ORDINARY MEETING, February 8th, 1893, (*held in the Hall at 20, Hanover Square, W.*). Mr. A. Diósy, *Hon. Sec.*, in the Chair.

PAPER: "The Influence of Europe on the Art of Old Japan," by M. B. Huish, LL.B., *Member of Council*. ILLUSTRATED by Lantern Slides, Specimens from the Lecturer's Collection and a Loan Exhibition of other illustrative objects.

The following took part in the DISCUSSION:—Messrs. Alfred East, R.I., Ernest Hart, Charles Holme, F.L.S., H. Mutsu, and N. Okoshi (*Members of Council*), D. Goh, *Hon. Sec.*, W. E. Grigsby, LL.D., and the Chairman of the Meeting.

The ATTENDANCE was 322.

EIGHTH ORDINARY MEETING, April 12th, 1893, (*20, Hanover Square, W.*). Sir Edward J. Reed, K.C.B., M.P., F.R.S., *Vice-President*, in the Chair.

PAPER: "The Family Relations in Japan," by Daigoro Goh, *Hon. Sec.*, Chancellor of the Imperial Japanese Consulate-General in London.

OBJECTS of Art, illustrative of the subject of the Paper, were EXHIBITED by Mr. F. M. Jonas, M.J.S.

The DISCUSSION was adjourned to the next Ordinary Meeting.

The ATTENDANCE was 340.

The Papers by Mr. Huish and Mr. Goh will be published (with Illustrations) in Part II. of the Second Volume of the "Transactions and Proceedings."

The AVERAGE ATTENDANCE at these four Meetings was 270.

The following PAPERS will be read at Meetings in the Second and future Sessions:—

"The Family and Relationships in Ancient Japan, (prior to A.D. 1000)," by W. G. Aston, C.M.G., M.R.A.S., &c., *Honorary Member* J.S.

"Wood and its Application to Japanese Artistic and Industrial Design," by George Cawley, M.I.M.E., M.J.S., &c., (late Imperial Engineering College, Tōkio).

"Ancient Japanese Lacquer-Work and Artists in Lac," by Ernest Hart, *Member of Council*.

"On *Inrō*," by M. Tomkinson, M.J.S.

"The Popular School of Japanese Pictorial Art," by Professor William Anderson, F.R.C.S., *Chairman of Council*.

“Japanese Shipping, Ancient and Modern,” by Francis Elgar, LL.D., F.R.S.E., &c., (late Director of Dockyards at the Admiralty,) *Member of Council.*

“Some Difficulties encountered by beginners in the Study of the Japanese Spoken Language,” by A. Diósy, *Hon. Sec.*

“Fishing and Kindred Sports in Japan, and their Influence on the National Character and Art,” by F. M. Jonas, M.J.S.

“The Chrysanthemum in Japanese Art,” by G. C. Haité, R.B.A., F.L.S., *Member of Council.*

Members are particularly requested to give the Hon. Secretaries *early* intimation of the titles of PAPERS with which they propose to favour the Society, and also of the approximate dates on which it would be most convenient for them to read such communications.

It has been resolved by the Council that :

“At the Ordinary Meetings the proceedings may consist of :—

“1.—The Paper of the day, with Discussion.

“2.—Short Casual Communications (each one not to exceed ten minutes).

“3.—Exhibition of Objects of Interest.

“Members of the Society may introduce friends at Ordinary Meetings.”

ADMISSION to Ordinary Meetings: Members, on signing the Attendance Book at the doors. Members' friends, by Visitors' Tickets.

Each Visitor's Ticket must bear the Visitor's name and must be signed by the introducing Member.

The Doorkeepers have strict orders to refuse all Tickets not filled up in accordance with the above Regulations.

Each Ticket admits only one person.

A Book of Fifty Visitors' Tickets is issued to each Member on election.

A further supply of Visitors' Tickets may be obtained from the Hon. Secretaries.

The THIRD GENERAL MEETING will be held in June, 1893.

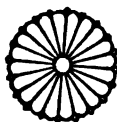
The SECOND ANNUAL DINNER will be held on June 27th, 1893, in the Whitehall Rooms, Hôtel Métropole, the PRESIDENT in the Chair.

OBITUARY.

The Society suffered its first loss by the death, on June 26th, 1892, at his residence, "Riverdale," Hampton-on-Thames, of Mr. E. L. SHELDON, F.R.G.S., &c., an Original Member of the Society.

Mr. Sheldon, who was in his 44th year, was an American. He was Manager in Europe of the Jarvis-Conklin Mortgage Trust, an able writer on economic questions and a staunch supporter of recent Central African exploration. He took a warm interest in all Japanese matters and translated F. Régamey's 'Le Japon Pratique,'¹ in collaboration with his wife, Mrs. M. French-Sheldon, F.R.G.S., (the Central African traveller), also an Original Member of the Society.

¹ 'Japan in Art and Industry.' London, 1893: Saxon & Co. (See "Catalogue of the Library.")



THE JAPAN SOCIETY,
LONDON.

PRESIDENT:

His Excellency the Viscount M. KAWASÉ, Envoy Extraordinary and
Minister Plenipotentiary of H. M. the Emperor of Japan.

VICE-PRESIDENTS:

Lord ARMSTRONG, C.B., D.C.L., LL.D., F.R.S., &c.

Lord BRASSEY, K.C.B., &c.

Lord DE SAUMAREZ, F.R.G.S., &c. (late Secretary, H. B. M. Legation,
Tōkio).

His Exc. HUGH FRASER, H. B. M. Envoy Extraordinary and Minister
Plenipotentiary at Tōkio.

Sir FREDERIC LEIGHTON, Bart., President of the Royal Academy of
Arts.

Rt. Hon. Sir JOHN LUBBOCK, Bart., M.P., D.C.L., LL.D., F.R.S., &c.

*His Grace the DUKE OF NEWCASTLE, F.Z.S., &c.

Sir EDWARD J. REED, K.C.B., M.P., F.R.S., &c.

ERNEST M. SATOW, C.M.G., PH.D., F.R.G.S., M.R.A.S., &c., H. B. M.
Minister-Resident at Montevideo, (late Secretary, H. B. M.
Legation, Tōkio).

Hon. P. H. LE POER TRENCH, Secretary, H. B. M. Embassy, Berlin,
(late H. B. M. Legation, Tōkio).

NOTE.—For addresses and dates of residence in, or visits to, Japan, see
“General List of Members.”

* See “Appendix, List of New Members.”

HONORARY MEMBERS:

- W. G. ASTON, C.M.G., M.R.A.S., &c., late Japanese Secretary, H. B. M. Legation, Tōkio.
- CAPTAIN F. BRINKLEY, late R.A., Member of the Asiatic, Fine Arts, Philosophical, Geographical and Educational Societies of Japan, &c.
- BASIL H. CHAMBERLAIN, *Emeritus* Professor of Japanese and Philology in the Imperial University of Japan, &c.
- JOHN H. GUBBINS, Secretary, H. B. M. Legation, Tōkio.
- His Excellency the Viscount M. KAWASÉ, Envoy Extraordinary and Minister Plenipotentiary of H. M. the Emperor of Japan, &c.
- RIUICHI KUKI, Director-General of the Imperial Museum, Tōkio, President of the Imperial Archæological Commission, Councillor to His Imperial Japanese Majesty, &c.
- *JOHN MILNE, F.R.S., F.R.G.S., Professor of Mining and Engineering, Imperial University of Japan, &c.
- KAKUZO OKAKURA, Principal of the Tōkio College of Fine Arts, Member of the Imperial Archæological Commission, &c.
- Professor J. J. REIN, PH.D., Hon. Corr. F.R.G.S., &c., University of Bonn.
- LÉON DE ROSNY, Professor of the Japanese Language and Literature at the School of Oriental Languages, Paris, &c.
- KANEHIRO TAKAKI, M.D., F.R.C.S., Medical Director-General, Imperial Japanese Navy, Member of the Imperial House of Peers, &c.
- Dr. AURÉL TÖRÖK, Professor of Anthropology in the University of Budapest, Director of the Anthropological Museum, Budapest, Member of the Hungarian Academy of Sciences, &c.
- Lieutenant JULIEN VIAUD (" Pierre Loti,") French Navy, Member of the French Academy.

NOTE.—For addresses and dates of residence in, or visits to, Japan, see "General List of Members."

* See "Appendix, List of New Members."

OFFICERS AND COUNCIL.

1892—1893.

CHAIRMAN:

*WILLIAM ANDERSON, F.R.C.S., &c., Professor of Anatomy in the
Royal Academy of Arts.

VICE-CHAIRMAN:

*F. T. PIGGOTT, late Legal Adviser to the Japanese Cabinet.

HON. TREASURER:

PAUL BEVAN, M.A., C.A., Leadenhall Buildings, E.C.

HON. LIBRARIAN AND CURATOR:

*JOHN MOGFORD, Private Secretary to the first Japanese Legation
in London.

HON. SECRETARIES:

ARTHUR DIÓSY, Linaro Lodge, 7, Lansdowne Road,
Kensington Park, W.

DAIGORO GOH, Chancellor, Imperial Japanese Consulate-General.

* NOTE.—For addresses and dates of residence in, or visits to, Japan, see
“General List of Members.”

- A. H. CHURCH, M.A., F.R.S., &c., Professor of Chemistry in the Royal Academy of Arts.
HYDE CLARKE, V-P.A.I., V-P.R.HIST.S., M.R.A.S., &c.
FRANK DILLON, R.I., &c.
ALFRED EAST, R.I., R.P.E., &c.
FRANCIS ELGAR, LL.D., F.R.S.E., late Director of Dockyards at the Admiralty.
FRANCIS B. FAIRLEY, Manager, Law Courts Branch, Bank of England.
G. C. HAITÉ, F.L.S., R.B.A., &c.
WILLIAM S. HALL.
THOMAS B. HARBOTTLE.
ERNEST HART.
CHARLES HOLME, F.L.S., &c.
MARCUS B. HUIISH, LL.B., &c.
A. LASENBY LIBERTY, J.P., &c.
HIROKICHI MUTSU.
N. OKOSHI, Imperial Japanese Acting Consul-General.
PERCIVAL OSBORN, Imperial Japanese Civil Service (retired).
J. S. PHENÉ, LL.D., F.S.A., &c.
JOHN P. REID.
F. A. SATOW, late of the Codification Commission, Tōkio.
R. PHENÉ SPIERS, F.R.I.B.A., F.S.A., &c.
H. SEYMOUR TROWER.
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In accordance with § 9 of the Statutes, the Officers and one-third of the other Members of the Council will retire at the Third General Meeting, to be held in June, 1893, and will be eligible for re-election by the Members assembled at that Meeting.

The Officers were elected at the First General Meeting, January 28th, 1892, and re-elected at the Second General Meeting, June 23rd, 1892.

The above is the Society's Second Council. All its Members, with the exception of Messrs. Fairley and Mutsu, were Members of the Organising Council and of the First Council.

NOTE.—For addresses and dates of residence in, or visits to, Japan, see "General List of Members."

TRUSTEES:

THE CHAIRMAN OF THE COUNCIL.

THE HON. TREASURER.

LORD DE SAUMAREZ, F.R.G.S., &c., *Vice-President.*

HON. AUDITORS:

WILSON CREWDSON, M.A.

THOMAS JACKSON, Manager, Hongkong and Shanghai Banking Corporation, London.

HON. SOLICITOR:

EDWARD BERNARD, (of Messrs. Barnes & Bernard,
11, Finsbury Circus, E.C.).

HON. ASSISTANT LIBRARIAN:

F. VON WENCKSTERN.

ASSISTANT SECRETARY:

ALBERT E. BRICE.

BANKERS:

BARCLAY, BEVAN, TRITTON, RANSOM, BOUVERIE, & Co.,
54, Lombard Street, E.C.

NOTE.—For addresses and dates of residence in, or visits to, Japan, see
“General List of Members.”

GENERAL LIST OF MEMBERS,

DECEMBER 31ST, 1892.

A.

Adam, Peter ; Cairndhu, Kidderminster ; Or. M.* ; Enrolled 21st Jan., 1892.

Alexander, Wm. C. ; Aubrey House, Aubrey Road, W. ; Or. M. ; Enrolled 18th Jan., 1892.

Allen, E. Heron-. *See* Heron-Allen.

Allen, George ; Sunnyside, Orpington, Kent ; Elected 30th Dec., 1892.

Allport, W. M. (*Japan*, 1891) ; 63, St. James's Street, S.W. ; Elected 20th May, 1892.

Alma-Tadema, L. *See* Tadema.

Alt, Lieut.-Col. W. J. ; F.R.G.S. (*Japan*, 1859-71) ; 3, Airlie Gardens, W. ; Or. M. ; Enrolled 13th Feb., 1892.

Anderson, Prof. Wm. ; F.R.C.S. (*Japan*, 1873-80) ; 2, Harley Street, W. ; Or. M. ; Enrolled 16th Nov., 1891.

Organising Council, 1891-2.

TRUSTEE, CHAIRMAN OF COUNCIL, 1892, 1892-3.

Ardill, Wm. B. ; 9, Lansdowne Road, W. ; Elected 30th Dec., 1892.

Arkwright, William (*Japan*, 1882) ; Sutton Scarsdale, Chesterfield ; Elected 24th Nov., 1892.

Armitage, C. W. ; 13, Pembridge Villas, W. ; Elected 11th Nov., 1892.

NOTE.—CORR. M. = CORRESPONDING Member, HON. M. = HONORARY Member, OR. M. = ORIGINAL Member. Where not otherwise indicated, the Member is an ORDINARY Member.

* ORIGINAL Members are those who were enrolled by the Organising Council. Where the date given is *subsequent* to the First General Meeting, 28th January, 1892, it indicates the date of acceptance of an invitation to join issued *prior* to that Meeting.

- Armstrong, Lord ; C.B., F.R.S. ; Cragside, Rothbury, Northumberland ;
VICE-PRESIDENT ; Elected 15th Feb., 1892.
- Arnold, Sir Edwin ; K.C.I.E., C.S.I. (*Japan*, 1889-91, 1892) ; 135,
Fleet Street, E.C. ; Elected 11th Nov., 1892.
- Arnold F. H. ; Womersley, Netherall Gardens, N.W. ; Elected 6th July,
1892.
- Arnold, Mrs. M. V. ; 23, Lower Belgrave Street, S.W. ; Elected 20th Dec.,
1892.
- Arnold, Mrs. T. W., *nee* Hickson (*Japan*, 1886-90, 1891) ; M.A.O.
College, Aligarh, N.W.P., India ; Or. M. ; Enrolled, as Miss C. May
Hickson, 25th Jan., 1892 ; became Corr. M. 20th Sept., 1892.
- Aston, W. G. ; C.M.G., M.R.A.S. (*Japan*, 1864-88) ; Woodlands,
Seaton, Devon ; Hon. M. ; Elected 20th May, 1892.
- Avery, H. J. ; Park Villa, Warwick Road, Solihull, Warwickshire ; Elected
20th Dec., 1892.

B.

- Badcock, John, Junr. ; St. Brelades, Vicarage Road, Leyton, E. ; Elected
11th Nov., 1892.
- Baerlein, Sigmund (*Japan*, 1891) ; Swedish and Norwegian Vice-
Consul, Manchester. Elected 30th Dec., 1892.
- Baggallay, Herbert L. (*Japan*, 1882-91) ; Kobe, Japan. Corr. M. ;
Elected 24th Nov., 1892.
- Baily, J. T. H. ; 48, Upper George Street, W. ; Elected 20th Dec., 1892.
- Baily, P. H. ; 138, Evering Road, N. ; Elected 24th Nov., 1892.
- Ball, Wilfrid ; R.P.E. ; 4, Albemarle Street, W. ; Elected 23rd Feb., 1892.
- Barnett, Rev. S. A. ; M.A. (*Japan*, 1891) ; St. Jude's Vicarage, Com-
mercial Road, E. ; Or. M. ; Enrolled 1st Feb., 1892.
- Barnwell, Richard ; Southbar-by-Paisley, Renfrewshire ; Or. M. ; Enrolled
27th Jan., 1892.

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OR. M. = ORIGINAL Member. Where not otherwise indicated, the Member is an
ORDINARY Member.

- Barry, H. J.; The Chesnuts, Eltham, Kent; Elected 31st Mar., 1892.
- Beeton, H. Coppinger; F.R.G.S., Agent-General for British Columbia; 33, Finsbury Circus, E.C.; Elected 20th Dec., 1892.
- Behrens, W. L. (*Japan*, 1889); 22, Oxford Street, Manchester; Or. M.; Enrolled 11th Dec., 1891.
- Benskin, Thomas (*Japan*, 1891); 24, Albert Gate, S.W.; Elected 23rd Feb., 1892.
- Benton, George (*Japan*, 1880-91); Cressbrook Hall, Cressbrook-by-Buxton, Derbyshire; Elected 20th Dec., 1892.
- Bernard, Edward; Hillcote, Bexley Heath, Kent; Elected 20th Dec., 1892.
HON. SOLICITOR.
- Bevan, Paul; M.A., A.C.A. (*Japan*, 1889); Leadenhall Buildings, E.C.; Or. M.; Enrolled 17th Dec., 1891.
Organising Council, 1891-2.
TRUSTEE, HON. TREASURER, 1892, 1892-3.
- Biedermann, M. L.; 10, Dawson Place, W.; Or. M.; Enrolled 23rd Jan., 1892.
- Bing, Siegfried (*Japan*, 1880-81); 9, Rue Vezelay, Paris; Corr. M.; Elected 31st Mar., 1892.
- Bishop, Mrs. I. L.; F.R.G.S., *née* Bird (*Japan*, 1878); 41, Morningside Park, Edinburgh; Or. M.; Enrolled 7th Feb., 1892.
- Blackwell, Henry; 3 and 4, Milk Street, E.C.; Elected 26th April, 1892.
- Bond, H. Coulson (*Japan*, 1889); Fronhenlog, Llanelly, Carmarthen; Or. M.; Enrolled 22nd Jan., 1892.
- Bond, Mrs. M. H. (*Japan*, 1891); Boxhurst, Dorking, Surrey; Elected 16th June, 1892.
- Bostock, Hewitt (*Japan*, 1889); The Hermitage, Walton Heath, Epsom; Elected 31st Mar., 1892.
- Bowes, James L.; Japanese Consul; Streatlam Towers, Liverpool; Or. M.; Enrolled 27th Nov., 1891.
Organising Council, 1891-2.

NOTE.—CORR. M. = CORRESPONDING Member, HON. M. = HONORARY Member, OR. M. = ORIGINAL Member. Where not otherwise indicated, the Member is an ORDINARY Member.

Boyd, T. Hunter ; M.V.I. ; Niagara Hall, York Street, Westminster, S.W. ;
Elected 30th Dec., 1892.

Brangwyn, Frank ; R.B.A., I.O.P. ; 4, Stratford Studios, Stratford Road, W. ;
Elected 20th Dec., 1892.

Brassey, Lord ; K.C.B. (*Japan*, 1877) ; 24, Park Lane, W. ; VICE-
PRESIDENT ; Elected 15th Feb., 1892.

Brenot, Paul ; 10, Rue Auber, Paris ; Corr. M. ; Elected 26th April,
1892.

Bridges, Col. E. L., late Grenadier Guards ; (*Japan*, 1878) ; Guards'
Club, Pall Mall, S.W. ; Elected 5th Oct., 1892.

Bridges, H. G. (*Japan*, 1872-74) ; 304, Camden Road, N. ; Elected 11th
Nov., 1892.

Brinkley, Capt. Francis (*Japan*, 1867-92) ; Tōkio and Yokohama ;
Hon. M. ; Elected 23rd Feb., 1892.

Bristowe, Miss F. M. ; B.A. (*Japan*, 1888-91) ; 13, Old Burlington Street,
W. ; Elected 5th Oct., 1892.

Brooke, Wilton ; F.R.S.G.S. ; Ashville, Stairfoot, near Barnsley ; Elected
11th Nov., 1892.

Brown, A. R. ; Japanese Consul at Glasgow ; (*Japan*, 1869-90) ; Sweet-
hope, Bothwell, Lanarkshire, N.B. ; Or. M. ; Enrolled 1st Dec., 1891.
Organising Council, 1891-2.

Brown, Miss E. C. ; The Red House, 3, Bayswater Hill, W. ; Elected 23rd
June, 1892.

Brown, W. Blumfield ; 7, Southampton Street, W.C. ; Elected 30th Dec.,
1892.

Browning, S. B. (*Japan*, 1889) ; 101, Gloucester Terrace, W. ; Elected
11th Nov., 1892.

Bullen, George ; 13 and 14, Cornhill, E.C. ; Elected 11th Nov., 1892.

Bunsen, *See* De Bunsen.

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OR. M. = ORIGINAL Member. Where not otherwise indicated, the Member is an
ORDINARY Member.

Burnett, Miss S. M. ; (*Japan*, 1888-92) ; 2, College Villas Road, N.W. ;
Elected 5th Oct., 1892.

Burton, Prof. W. K. ; A.M.I.C.E. (*Japan*, 1887-92) ; 10, Kaga Yashiki,
Hongo, Tōkio ; Corr. M. ; Elected 24th Nov., 1892.

C.

Campbell von Laurentz, The Baron Edmund (*Japan*, 1891) ; Rose-
mead, Windsor ; Elected 20th May, 1892.

Cart, Rev. H. T. ; M.A., The Vicarage, Oseney Crescent, N.W. ; Elected
20th May, 1892.

Catto, Miss Annie ; 65, Cadogan Square, S.W. ; Or. M. ; Enrolled 23rd
Jan., 1892.

Cawley, George ; M.I.M.E. (*Japan*, 1873-78) ; 358, Strand, W.C. ;
Or. M. ; Enrolled 12th Jan., 1892.

Chamberlain, Prof. B. H. (*Japan*, 1873-92) ; Imperial University, Tōkio ;
Hon. M. ; Elected 20th May, 1892.

Cherry, Major-General E. M. (*Japan*, 1891) ; East India United Service
Club, St. James's Square, S.W. ; Or. M. ; Enrolled 4th Jan., 1892.

Christy, Gerald (*Japan*, 1888-9) ; 38, The Outer Temple, W.C. ; Or. M. ;
Enrolled 27th Jan., 1892.

Church, Prof. A. H. ; F.R.S. ; Shelsley, Kew Gardens, W. Or. M. ; En-
rolled 21st Nov., 1891.

Organising Council, 1891-2 ; *Council*, 1892, 1892-3.

Clarke, Hyde ; V.-P.A.I., M.R.A.S. ; 32, St. George's Square, S.W. ; Or. M. ;
Enrolled 21st Oct., 1891.

Organising Council, 1891-2 ; *Council*, 1892, 1892-3.

Clarke-Thornhill, T. B. (*Japan*, 1887-91) ; Or. M. ; Enrolled 2nd
Dec., 1891.

Secretary, British Legation, Lisbon.

Organising Council, 1891-2 ; *the Society's DELEGATE to the
Oriental Congress, Lisbon*, 1892.

NOTE.—CORR. M. = CORRESPONDING Member, HON. M. = HONORARY Member,
OR. M. = ORIGINAL Member. Where not otherwise indicated, the Member is an
ORDINARY Member.

- Clarke, Thomas ; Matlock Bath, Derbyshire ; Elected 16th June, 1892.
- Clayton, F. C. (*Japan*, 1889) ; 18, St. James's Road, Birmingham ; Or. M. ; Enrolled 2nd Jan., 1892.
- Clayton, J. R. ; Broomfield House, Fairfax Road, N.W. ; Elected 26th April, 1892.
- Clementson, A. E. (*Japan*, 1890) ; Brickwall Lodge, Welwyn, Herts ; Elected 20th Dec., 1892.
- Colls, J. H. ; 5, Coleman Street, E.C. ; Or. M. ; Enrolled 29th Jan., 1892.
- Colls, W. A. ; 5, Coleman Street, E.C. ; Elected 23rd June, 1892.
- Conder, Prof. Josiah ; F.R.I.B.A. (*Japan*, 1876-92) ; 13, Nishi Kinya Chō, Kyobashi Ku, Tōkio ; Corr. M. ; Elected 24th Nov., 1892.
- Coote, Admiral R. ; C.B. (*Japan*, 1878-80) ; Arden, College Road, Dulwich, S.E. ; Or. M. ; Enrolled 20th Jan., 1892.
- Cotes, M. Russell ; F.R.G.S. (*Japan*, 1885) ; Royal Bath Hotel, Bournemouth ; Or. M. ; Enrolled 23rd Jan., 1892.
- Cotes, Mrs. M. R. (*Japan*, 1885) ; Royal Bath Hotel, Bournemouth ; Elected 5th Aug., 1892.
- Coupey, Léon M. H. ; 24, Regent Square, W.C. ; Elected 5th Oct., 1892.
- Courtney, E. M. ; 33, Collingham Place, S.W. ; Elected 31st Mar., 1892.
- Crawshaw, Edward ; F.R.G.S. ; 25, Tollington Park, N. ; Or. M. ; Enrolled 26th Jan., 1892.
- Crewdson, Wilson ; M.A. (*Japan*, 1884) ; 60, Courtfield Gardens, S.W. ; Or. M. ; Enrolled 2nd Feb., 1892.
HON. AUDITOR, 1892.
- Crippen, L. W. ; 112, North End, Croydon ; Elected 20th Dec., 1892.
- Cunliffe, Major-General R. (*Japan, five visits*, 1874-89) ; East India United Service Club, St. James's Square, S.W. ; Elected 5th Aug., 1892.
- Cunningham, J. K. (*Japan*, 1867, 1871-87) ; Sector, Axminster, Devon ; Elected 11th Nov., 1892.

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Currie, Andrew (*Japan*, 1887, 1890); 12, Compayne Gardens, South Hampstead, N.W.; Elected 31st Mar., 1892.

Cutler, T. W.; F.R.I.B.A.; 5, Queen Square, W.C.; Or. M.; Enrolled 25th Jan., 1892.

Cutter, W. D.; 35, Great Russell Street, W.C.; Elected 23rd Feb., 1892.

D.

De Bunsen, Maurice W. E. (*Japan*, 1891-2); British Legation, Tōkio; Corr. M.; Elected 24th Nov., 1892.

D'Iffanger, Frederick (*Japan*, 1871-82); 26, Ladbroke Gardens, W.; Elected 31st March, 1892.

De Jedina, The Chevalier Commander Leopold (*Japan*, 1888); Austro-Hungarian Naval "Attaché"; 3, Queensberry Place, S.W.; Elected 30th Dec., 1892.

De Lóosy, Lieut. A. *See* Lóosy, Lieut. A. de.

De Martino, Commendatore E.; 2, College Terrace, Swiss Cottage, N.W.; Or. M.; Enrolled 8th Feb., 1892.

De Rosny, Prof. Léon; 47, Avenue Duquesne, Paris; Hon. M.; Elected 23rd Feb., 1892.

De Saumarez, Lord; F.R.G.S. (*Japan*, 1876-80); 43, Grosvenor Place, S.W.; Or. M.; Enrolled 25th Nov., 1891.

Organising Council, 1891-2.

TRUSTEE; VICE-PRESIDENT; Elected 15th Feb., 1892.

De Török, Prof. Dr. A. *See* Török, A. de.

Dillon, Frank; R.I. (*Japan*, 1875-76); 13, Upper Phillimore Gardens, W.; Or. M.; Enrolled 1st Dec., 1891.

Organising Council, 1891-2.

Council, 1892, 1892-3.

Dimsdale, John; F.Z.S. (*Japan*, 1891); 50, Cornhill, E.C.; Elected 23rd Feb., 1892.

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Diósy, Arthur ; Linaro Lodge, 7, Lansdowne Road, W. ; FOUNDER, 9th Sept., 1891.

Hon. Sec. Organising Council, 1891-2.

HON. SECRETARY, 1892, 1892-3.

Dresser, Frederick ; A.M.I.C.E. ; Chorlton Hall, Chester ; Or. M. ; Enrolled 27th Jan., 1892.

Driver, George (*Japan, 1874-75*) ; 109, Hills Road, Cambridge ; Or. M. ; Enrolled 18th Jan., 1892.

Duka, Surgeon-Major Theodore ; M.D., F.R.C.S., M.R.A.S. ; 55, Nevcrn Square, S.W. ; Elected 30th Dec., 1892.

E.

East, Alfred ; R.I. (*Japan, 1889*) ; 4, Grove End Road, N.W. Or. M. ; Enrolled 9th Nov., 1891.

Organising Council, 1891-2.

Council, 1892, 1892-3.

Edwards, F. Yeats ; 29, Hampstead Hill Gardens, N.W. ; Elected 23rd Feb., 1892.

Egan, Rev. R. Brooks ; late R.N. (*Japan, 1884-87*) ; 59, Ladbroke Road, W. ; Elected 20th Dec., 1892.

Elgar, Francis ; LL.D., F.R.S.E. (*Japan, 1880-81*) ; 101, Inverness Terrace, W. ; Or. M. ; Enrolled 5th Dec., 1891.

Organising Council, 1891-2.

Council, 1892, 1892-3.

Elliot, W. Scott, Junr. *See* Scott-Elliot.

F.

Fagan, L. A. ; Reform Club, Pall Mall, S.W. ; Elected 24th Nov., 1892.

Fairley, F. B. (*Japan, 1864*) ; Law Courts Branch, Bank of England, Temple Bar, W.C. ; *Council, 1892-3* ; Elected 31st Mar., 1892.

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Fellows, Hon. James I.; F.R.G.S. (*Japan*, 1892), Agent-General for New Brunswick; Saxon Hall, Palace Court, W.; Elected 24th Nov., 1892.

ffolkes, Sir William H., Bart. (*Japan*, 1870, 1891); Hillington Hall, King's Lynn, Norfolk; Or. M.; Enrolled 25th Jan., 1892.

Flowers, Marcus (*Japan*, 1861-80); Ōsaka House, 8, Hartfield Terrace, Eastbourne; Or. M.; Enrolled 15th Dec., 1891.

Ford, H. J. (*Japan*, 1890); Parkside, Ravenscourt Park, W.; Elected 5th Aug., 1892.

Forster, Ralph G. E. (*Japan*, 1886-92); H. B. M. Consulate-General, Yokohama; Elected 16th June, 1892.

Foster, Miss Emily; 97, Tollington Park, N.; Elected 5th Oct., 1892.

Fraser, His Exc. Hugh (*Japan*, 1888-92); British Legation, Tōkio; VICE-PRESIDENT; Elected 25th Nov., 1892.

G.

Garnham, J. W.; Clive Lodge, Queen's Road, Kingston Hill; Elected 31st Mar., 1892.

Gaultier, G.; 14, Rue Dumont d'Urville, Paris; Corr. M.; Elected 20th Dec., 1892.

Gibb, E. J. W.; 15, Chepstow Villas, Bayswater, W.; Elected 20th May, 1892.

Gilbertson, Edward; Garth House, Torrs Park, Ilfracombe; Or. M.; Enrolled 21st Nov., 1891.
Organising Council, 1891-2. *Paper* in "Trans.," Vol. I.

Gillot, Charles; 79, Rue Madame, Paris; Corr. M.; Elected 31st Mar., 1892.

Gillott, A. J.; B.A. (*Japan*, 1891); Shamrock, East Molesey, Surrey; Or. M.; Enrolled 26th Jan., 1892.

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Goh, Daigoro ; Chancellor, Imperial Japanese Consulate-General, 84, Bishopsgate Street Within, E.C. ; Or. M. ; Enrolled 9th Sept., 1891.

Hon. Sec. Organising Council, 1891-2.

HON. SECRETARY, 1892, 1892-3.

Paper in "Trans.," Vol. II.

Goh, Keita ; Imperial Foreign Office (*Gaimusho*), Tōkio ; Corr. M. ; Elected 5th Aug., 1892.

Goldner, A. L. ; B.A. ; 17, Holland Villas Road, W. ; Elected 30th Dec., 1892.

Gonse, Louis ; 205, Boulevard St. Germain, Paris ; Corr. M. ; Elected 5th Aug., 1892.

Goodyer, F. B., ; 6, Hanover Mansions, Maddox Street, W. ; Elected 16th June, 1892.

Gordon, J. E. (*Japan, 1891*) ; 61, Prince's Gate, S.W. Elected 23rd Feb., 1892.

Gordon, Mrs. E. A. (*Japan, 1891*) ; 61, Prince's Gate, S.W. ; Elected 23rd Feb., 1892.

Gowland, William ; F.C.S. (*Japan, 1872-9*) ; Buena Vista, Frodsham, Cheshire ; Or. M. ; Enrolled 15th Dec., 1891.

Organising Council, 1891-2 ; Paper in "Trans.," Vol. I.

Graham, W. J. H. ; 10, Emanuel Road, Cambridge ; Elected 5th Oct., 1892.

Grego, Joseph ; 23, Granville Square, W.C. ; Elected 20th May, 1892.

Grigsby, W. E. ; I.L.D. (*Japan, 1874-78*) ; 7, King's Bench Walk, Temple, E.C. ; Or. M. ; Enrolled 18th Jan., 1892.

Gubbins, J. H. (*Japan, 1871-92*), Secretary, British Legation, Tōkio ; Hon. M. ; Elected 11th Nov., 1892.

Guimet, E. (*Japan, 1876*) ; Musée Guimet, Paris ; Corr. M. ; Elected 20th Dec., 1892.

Gulland, W. G. (*Japan, 1883*) ; 30, Brunswick Terrace, Brighton, Sussex ; Elected 23rd Feb., 1892.

Gulley, George ; 117, Regent Street, W. ; Elected 16th June, 1892.

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H.

Haité, G. C.; F.L.S., R.B.A.; Ormsby Lodge, 38, The Avenue, Bedford Park, W.; Or. M.; Enrolled 6th Dec., 1891.

Organising Council, 1891-2; *Council*, 1892, 1892-3.

Halkyard, Edward; F.R.M.S.; The Firs, Parkfield Road, Knutsford, Cheshire; Elected 11th Nov., 1892.

Hall, W. S. (*Japan*, 1880); 79, Cannon Street, E.C.; Or. M.; Enrolled 27th October, 1891.

Organising Council, 1891-2; *Council*, 1892, 1892-3.

Hamilton, John; care of Messrs. Napier & Sons, Glasgow; Elected 20th May, 1892.

Hamilton, Thomas; 90, Cannon Street, E.C.; Elected 6th July, 1892.

Hamond, Anthony; M.A. (*Japan*, 1891); Westacre, Swaffham, Norfolk; Or. M.; Enrolled 25th Jan., 1892.

Harbottle, T. B. (*Japan*, 1881); 101, Leadenhall Street, E.C.; Or. M.; Enrolled 29th Oct., 1891.

Organising Council, 1891-2; *Council*, 1892, 1892-3.

Hart, Ernest (*Japan*, 1891); 38, Wimpole Street, W.; Or. M.; Enrolled 3rd Dec., 1891.

Organising Council, 1891-2; *Council*, 1892, 1892-3.

Hart, Mrs. Ernest (*Japan*, 1891); Donegal House, 43, Wigmore Street, W.; Or. M.; Enrolled 7th Jan., 1892.

Paper in "Trans," Vol. I.

Hart, Henri N.; 27, Store Street, Bedford Square, W.C.; Elected 30th Dec., 1892.

Hartley, H. T.; 163, Newpark Road, Brixton, S.W.; Elected 30th Dec., 1892.

Haslam, T. R.; Walsingham House, Piccadilly, W.; Elected 31st Mar., 1892.

Hayashi, Tadamasu; 65, Rue de la Victoire, Paris; Corr. M.; Elected 26th April, 1892.

Head, Christopher; B.A. (*Japan*, 1892); Buckingham, Old Shoreham, Sussex; Elected 11th Nov., 1892.

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Hedderwick, J. D. ; 2, Clairmont Gardens, Glasgow ; Elected 26th April, 1892.

Heron-Allen, Edward ; F.L.S. ; 3, Northwick Terrace, Maida Vale, N.W. ; Elected 20th May, 1892.

Hickman, William ; M.B., F.R.C.S. (*Japan*, 1862) ; 5, Harley Street, W. ; Elected 6th July, 1892.

Hilditch, George ; Edithstow, Waldegrave Park, Strawberry Hill ; Elected 23rd June, 1892.

Hill, L. Raven-, *See* Raven-Hill.

Hill, S. McCalmont ; M.A. (*Japan*, 1891) ; 24, Norfolk Square, Hyde Park, W. ; Or. M. ; Enrolled 11th Jan., 1892.

Hino, The Count S. ; Park House, South Hill Park, N.W. ; Elected 11th Nov., 1892.

Hirosawa, Kinjiro ; Caius College, Cambridge ; Or. M. ; Enrolled 26th Jan., 1892.

Hodding, Henry ; 36, Bath Road, Bedford Park, W. ; Elected 20th May, 1892.

Hollingsworth, A. T. ; 35, Bedford Street, W.C. ; Elected 20th May, 1892.

Holme, Charles ; F.L.S. (*Japan*, 1889) ; The Red House, Bexley Heath, Kent ; Or. M. ; Enrolled 31st Oct., 1891.

Organising Council, 1891-2.

Council, 1892, 1892-3.

Paper in "Trans." Vol. I.

Holme, George ; Derwent House, Milford, Derby ; Or. M. ; Enrolled 7th Dec., 1891.

Organising Council, 1891-2.

Hopgood, J. E. (*Japan*, 1887) ; 17, Whitehall Place, S.W. ; Elected 20th Dec., 1892.

Horniman, F. J. ; F.L.S. ; Surrey Mount, Forest Hill, S.E. ; Elected 5th Aug., 1892.

Hudson, J. H. ; Grosvenor Club, Bond Street, W. ; Elected 16th June, 1892.

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- Huish, Marcus B. ; LL.B. ; 21, Essex Villas, Kensington, W. ; Or. M.
Enrolled 27th Nov., 1891.
Organising Council, 1891-2.
Council, 1892, 1892-3.
Paper in "Trans.," Vol. II.
- Hume-Williams, W. E. ; B.A., LL.B. ; 6, Queensborough Terrace, W. ;
Or. M. ; Enrolled 25th Jan., 1892.
- Humphery, E. J. (*Japan*, 1890) ; Oriental Club, Hanover Square, W. ;
Elected 23rd Feb., 1892.
- Hutchinson, Lieut.-Col. W. A. (*Japan*, 1865-66) ; 11, Phillimore
Terrace, W. ; Elected 5th Oct., 1892.
- Hyde Clarke. *See* Clarke, Hyde.

I.

- Iffanger, F. D'. *See* D'Iffanger.
- Illies, Carl (*Japan*, 1866-90) ; 67A, Harvesthuderweg, Hamburg ; Elected
20th Dec., 1892.
- Inaba, Jugoi Masanao ; B.A. ; 35, San-Chōme, Mita, Shiba, Tōkio ; Elected
31st Mar., 1892 ; became Corr. M. 7th Nov., 1892.
- Irving, Henry ; 15A, Grafton Street, Bond Street, W. ; Elected 20th Dec.,
1892.
- Isaacson, F. J. Wootton ; M.A., LL.M., F.R.G.S. ; 18, Upper Grosvenor
Street, W. ; Elected 11th Nov., 1892.

J.

- Jackson, Alfred ; F.R.G.S. ; 126, Piccadilly, W. ; Elected 31st Mar., 1892.
- Jackson, Thomas (*Japan*, 1869-76) ; Oakbank, Chislehurst ; Or. M. ;
Enrolled 7th Dec., 1891.
HON. AUDITOR, 1892.
- Jamieson, J. D. ; 4, Marloes Road, Kensington, W. ; Elected 24th Nov.,
1892.
- Jancke, Fritz ; 96, Shakespeare Road, Loughborough Junction, S.W. ; Elected
16th June, 1892.

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OR. M. = ORIGINAL Member. Where not otherwise indicated, the Member is an
ORDINARY Member.

Jedina, de, *See* De Jedina.

Jenner, F. J. ; 6, Kempsey Road, Hampstead Heath, N.W. ; Elected 30th Dec., 1892.

Jerome, Jerome K. ; "Idler" Office, Talbot House, Arundel Street, W.C. ; Elected 11th Nov., 1892.

Jonas, F. M. (*Japan*, 1870-86) ; 51, Boundary Road, N.W. ; Elected 23rd Feb., 1892.

Jones, Harry ; 24, Gillies Street, Kentish Town, N.W. ; Elected 8th Mar., 1892.

Jordan, Rev. L. H. ; M.A. (*Japan*, 1890) ; 6, Norham Gardens, Oxford, and 311, Winterfeld Strasse, Berlin ; Or. Corr. M. ; Enrolled 29th Jan., 1892.

Joyant, Maurice ; 20, Rue de Navarin, Paris ; Corr. M. ; Elected 20th Dec., 1892.

K.

Kaneko, Kentaro ; LL.B., Secretary, Imperial House of Peers, Tokio ; Corr. M. ; Elected 5th Oct., 1892.

Kato, Rev. Satori ; 330, Gotenyama, Tōkiō ; Corr. M. ; Elected 20th Dec., 1892.

Kaulla, William ; 40, St. James's Place, S.W. ; Or. M. ; Enrolled 23rd Jan., 1892.

Kawamura, Tetsutaro ; Royal School of Science, South Kensington, S.W. ; Elected 11th Nov., 1892.

Kawara, Capt. Y. ; I.J.N. ; Naval "Attaché," Imperial Japanese Legation, 8, Sussex Square, W. ; Elected 26th April, 1892.

Kawasé, His Exc. The Viscount M. ; Imperial Japanese Legation, 8, Sussex Square, W.
Hon. M. ; PRESIDENT ; Elected 28th Jan., 1892.

Kennedy, J. G. ; C.B. (*Japan*, 1879-82) ; British Legation, Santiago, Chile ; Elected 16th June, 1892.

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- King, H. C. (*Japan*, 1891) ; 7, Great St. Helen's, E.C. ; Or. M. ; Enrolled 14th Jan., 1892.
- King, W. G. ; Junior Carlton Club, Pall Mall, S.W. ; Elected 30th Dec., 1892.
- Kirkwood, W. Montague H. (*Japan*, 1874-92) ; Imperial Home Office, (*Naimusho*), Tōkio ; Elected 16th June, 1892.
- Koechlin, Raymond ; 205, Faubourg St. Honoré, Paris ; Corr. M. ; Elected 5th Aug., 1892.
- Kowaki, Genjirō ; 79, St. Mark's Road, W. ; Elected 23rd Feb., 1892.
Paper in "Trans.," Vol. I.
- Krafft, Hugues (*Japan*, 1882-3) ; 1, Rue Bayard, Paris ; Corr. M. ; Elected 31st Mar., 1892.
- Kuki, Riuchi ; Director-General of the Imperial Museum, &c. ; 1, Sannen Chō, Tōkio ; Hon. M. ; Elected 5th Aug., 1892.
- Kuper, Miss M. E. ; 16, Cornwall Terrace, Regent's Park, N.W. ; Elected 5th Aug., 1892.

L.

- Lake, R. J. ; B.A. ; St. John's House, Clerkenwell, E.C. ; Or. M. ; Enrolled 1st Feb., 1892.
- Lane, John ; 37, Southwick Street, Hyde Park, W. ; Or. M. ; Enrolled 9th Feb., 1892.
- Larkin, T. J. ; M.I.E.E. (*Japan*, 1871-81, 1889) ; 28, New Bond Street, W. ; Or. M. ; Enrolled 21st Jan., 1892.
- Lawrence, Sir J. J. Trevor, Bart. ; P.R. Hort. S. ; 57, Prince's Gate, S.W. ; Or. M. ; Enrolled 26th Jan., 1892.
- Leech, Mrs. (*Japan*, 1891) ; 4, Kensington Palace Gardens, W. ; Elected 16th June, 1892.
- Leighton, Sir Frederic, Bart. ; P.R.A. ; 2, Holland Park Road, W. ; Or. M. ; Enrolled 22nd Jan., 1892.
Organising Council, 1891-2.
VICE-PRESIDENT, Elected 15th Feb., 1892.
- Leitner, G. W. ; LL.D. ; Oriental Institute, Woking, Surrey ; Or. M. ; Enrolled 5th Nov., 1891.
Organising Council, 1891-2 ; *Council*, 1892.

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- Leonard, Hugh (*Japan*, 1870); 7, Hanover Square, W.; Or. M.; Enrolled 19th Jan., 1892.
- Levy, Mrs. Montague (*Japan*, 1888-9); 1, Campden House Road, W.; Elected 11th Nov., 1892.
- Lewis, L. A.; 16, Narcissus Road, N.W.; Elected 11th Nov., 1892.
- Liberty, A. Lasenby; J.P. (*Japan*, 1889); Lee Manor, near Great Missenden, Bucks; Or. M.; Enrolled 2nd Dec., 1891.
Organising Council, 1891-2; *Council*, 1892, 1892-3.
- Liberty, Mrs. (*Japan*, 1889); Lee Manor, near Great Missenden, Bucks; Elected 30th Dec., 1892.
- Liddiard, J. E. (*Japan*, 1890); Rosemont, North Finchley, N.; Elected 5th Oct., 1892.
- Lineham, Mrs. Ray S.; Jesmond, Leyland Road, Lee, Kent; Elected 20th Dec., 1892.
- Littlehales, Frederick, Jun. (*Japan*, 1883-91, 1892); Clovelly, Bexley Heath, Kent; Or. M.; Enrolled 7th Dec., 1891.
- Littleton, Alfred H.; 1, Berners Street, W.; Or. M.; Enrolled 26th Jan., 1892.
- Lóosy, Lieut. Adolph De; 13th Hungarian Hussars, Austro-Hungarian Army; 92, Belsize Road, N.W.; Elected 20th May, 1892.
- "Loti, Pierre," *See* Viaud, Lieut. J.
- Lowndes, William; J.P., D.L., LL.B.; The Bury, Chesham, Bucks; Elected 8th Mar., 1892.
- Lubbock, Rt. Hon. Sir John, Bart.; M.P., F.R.S.; 117, Piccadilly, W.; VICE-PRESIDENT; Elected 15th Feb. 1892.
- Lyons, Joseph (*Japan*, 1871-7); 4, The Avenue, Willesden Lane, Brondesbury, N.W.; Elected 23rd Feb., 1892.

M.

- Madeley, Charles; Curator, The Museum, Warrington; Elected 20th Dec., 1892.
- Mansfield, Howard; 35, Wall Street, New York, U.S.A.; Corr. M.; Elected 20th May, 1892.

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Manzi, Michel ; 9, Rue Forest, Paris ; Corr. M. ; Elected 20th Dec., 1892.

Marshall, F. A. ; 28, St. Michael's Place, Brighton, Sussex ; Elected 26th April, 1892.

Martino, Commendatore E. de. *See* De Martino.

Matsura, Shogoi Atsushi ; Trinity College, Cambridge ; Or. M. ; Enrolled 20th Jan., 1892.

Meinertzhagen, Mrs. E. L. (*Japan*, 1890, 1891) ; 4, Cheyne Walk, Chelsea, S.W. ; Elected 5th Aug., 1892.

Menpes, Mortimer ; R.P.E., F.R.G.S. (*Japan*, 1887) ; Osborn Lodge, Fulham, S.W. ; Or. M. ; Enrolled 4th Feb., 1892.

Mitchell, C. A. ; 16, Titchfield Terrace, Regent's Park, N.W. ; Or. M. ; Enrolled 27th Jan., 1892.

Mochizuki, Kotaro ; c/o Imperial Japanese Consulate-General, 84, Bishopsgate Street Within, E.C. ; Elected 11th Nov., 1892.

Mogford, John ; Cawthorne, 82, Messina Avenue, N.W. ; Or. M. ; Enrolled 12th Oct., 1891.

Organising Council, 1891-2.

HON. LIBRARIAN AND CURATOR, 1892, 1892-3.

Moke, G. E. ; J.P., B.A. (*Japan*, 1889) ; 49, Cromwell Houses, South Kensington, S.W. ; Elected 11th Nov., 1892.

Mori, Goro ; Caius College, Cambridge ; Elected 11th Nov., 1892.

Morikawa, Kishiro ; Chancellor, Imperial Japanese Legation, 8, Sussex Square, W. ; Elected 11th Nov., 1892.

Morokuzu, Koyata ; c/o Imperial Japanese Consulate-General, 84, Bishopsgate Street Within, E.C. ; Elected 31st Mar., 1892.

Morris, I. H. ; 18A, Pool Street, Manchester ; Or. M. ; Enrolled 11th Jan., 1892.

Morse, Edward S. ; Ph. D. (*Japan*, 1877-9, 1881-2) ; Salem, Mass. U.S.A. ; Corr. M. ; Elected 5th Oct., 1892.

Mourier, Charles ; 49, Rue d'Anjou, Paris ; Corr. M. ; Elected 20th Dec., 1892.

Mowatt, F. H. (*Japan*, 1890) ; 11, Sloane Terrace, S.W. ; Elected 5th Aug., 1892.

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Murray, David ; A.R.A. ; 1, Langham Chambers, Portland Place, W. ; Elected 20th May, 1892.

Mutsu, Hirokichi ; 2, Arundel Villa, Station Road, Cambridge ; Or. M. ; Enrolled 26th Dec., 1891.
Council, 1892-3.

Myers, W. B. ; M.I.C.E., M.I.M.E., F.G.S. ; 75, Avenue Road, N.W. ; Elected 30th Dec., 1892.

MAC.

MacAlister, Donald ; M.A., M.D., F.R.C.P. ; St. John's College, Cambridge ; Elected 11th Nov., 1892.

Macbeth, Robert W. ; A.R.A. ; Longsden, 1A, Carlton Hill, N.W. ; Or. M. ; Enrolled 22nd Jan., 1892.

McCarthy, Justin H. ; F.R.G.S. ; 20, Cheyne Gardens, Chelsea Embankment, S.W. ; Or. M. ; Enrolled 19th Jan., 1892.

Macgregor, John ; 101, Leadenhall Street, E.C. ; Elected 20th Dec., 1892.

McLaren, J. M. ; 21, Canal Road, Bradford, Yorks ; Elected 5th Aug., 1892.

McLaren, W. M. ; 21, Canal Road, Bradford, Yorks ; Elected 5th Aug., 1892.

McLaughlin, Captain C. ; R.N. (*Japan*, 1864-67) ; St. Margaret's, Kingston Hill, Surrey ; Elected 11th Nov., 1892.

McLean, R. A. ; F.R.G.S. (*Japan*, 1890) ; 1, Queen Victoria Street, E.C. ; Or. M. ; Enrolled 18th Jan., 1892.

Macpherson, A. J. (*Japan*, 1860-90) ; 5, East India Avenue, E.C. ; Or. M. ; Enrolled 25th Jan., 1892.

MacRae, Miss Ellen (*Japan*, 1888-92) ; 2, College Villas Road, South Hampstead, N.W. ; Elected 5th Oct., 1892.

N.

Nakai, Yoshigusu ; Yokohama Specie Bank, Limtd., 84, Bishopsgate Street Within, E.C. ; Elected 31st Mar., 1892.

Netto, C. A. (*Japan*, 1873-86) ; Metallgesellschaft, Frankfurt a/M. ; Corr. M. ; Elected 5th Aug., 1892.

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Newman, V. Winthrop ; Kit Kat Club, 20, West 59th Street, New York, U.S.A. ; Elected 11th Nov., 1892 ; became Corr. M. 24th Nov., 1892.

Nielsen, F. C. C. (*Japan*, 1873-76) ; 3, St. Helen's Place, E.C. ; Or. M. ; Enrolled 15th Jan., 1892.

O.

O'Connor, T. P. ; M.P. ; 63, Temple Chambers, Temple Avenue, E.C. ; Or. M. ; Enrolled 26th Jan., 1892.

Offord, Joseph, Junr. ; 92, Gloucester Road, S.W. ; Elected 31st Mar., 1892.

Ohno, Tozo ; 14, Richmond Street West, Toronto, Ontario, Canada ; Corr. M. ; Elected 5th Oct., 1892.

Okakura, Kakuzo ; Principal of the Tōkio College of Fine Arts ; 4, Naka Negishi Machi, Shitaya, Tōkio ; Hon. M. ; Elected 5th Aug., 1892.

Okoshi, Narinori ; Japanese Acting Consul-General ; 84, Bishopsgate Street Within, E.C. ; Or. M. ; Enrolled 23rd Oct., 1891.

Organising Council, 1891-2 ; *Council*, 1892, 1892-3.
Paper in "Trans.," Vol. II.

Osborn, Percival (*Japan*, 1867-1892) ; 25, Abbey Road, N.W. ; Or. M. ; Enrolled 18th Nov., 1891.

Organising Council, 1891-2 ; *Council*, 1892, 1892-3.

P.

Parsons, Alfred ; R.I. (*Japan*, 1892) ; 54, Bedford Gardens, Kensington, W. ; Or. M. ; Enrolled 3rd Dec., 1891.

Organising Council, 1891-2.

Pearce, Sir Wm. G., Bart. ; M.P. ; 1, Hyde Park Gardens, W. ; Or. M. ; Enrolled 27th Jan., 1892.

Phené, J. S. ; LL.D., F.S.A. ; 5, Carlton Terrace, Oakley Street, S.W. ; Or. M. ; Enrolled 16th Nov., 1891.

Organising Council, 1891-2 ; *Council*, 1892, 1892-3.

Piggott, F. T. (*Japan*, 1888-90) ; 2, Doctor Johnson's Buildings, Temple, E.C. ; Or. M. ; Enrolled 6th Nov., 1891.

Organising Council, 1891-2 ; VICE-CHAIRMAN of *Council*, 1892, 1892-3.

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Poore, Major Robert; C.C., J.P.; Old Lodge, Salisbury; Elected 27th April, 1892.

Prevet, Madame J., *née* Diósy; 91, Rue Taitbout, Paris; Or. Corr. M.; Enrolled 5th Jan., 1892.

Q.

Quick, Richard; The Horniman Museum, Forest Hill, S.E.; Or. M.; Enrolled 23rd Jan., 1892.

R.

Raines, General J. A. R.; C.B.; 46, Sussex Gardens, W.; Or. M.; Enrolled 27th Jan., 1892.

Raphael, Herbert H.; LL.B.; 4, Cumberland Place, Regent's Park, N.W.; Or. M.; Enrolled 23rd Jan., 1892.

Raven-Hill, L.; 20, North Side, Clapham Common, S.W.; Elected 8th Mar., 1892.

Rawlinson, Sir Robert; K.C.B.; Lancaster Lodge, 11, The Boltons, S.W.; Elected 26th April, 1892.

Reed, Sir E. J.; K.C.B., M.P., F.R.S. (*Japan*, 1879-80); Broadway Chambers, Westminster, S.W.; Or. M.; Enrolled 28th Jan., 1892.

VICE-PRESIDENT; Elected 15th Feb., 1892.

Reid, J. P. (*Japan*, 1870-90, and 1892); 26, Daleham Gardens, N.W.; Or. M.; Enrolled 19th Dec., 1891.

Organising Council, 1891-2; *Council*, 1892, 1892-3.

Rein, Prof. Dr. J. J. (*Japan*, 1874-5); 33, Arndt Strasse, Bonn a/R. (Germany); Hon. M.; Elected 23rd Feb., 1892.

Reincke, H. R. L.; 2, Lawrence Pountney Hill, E.C.; Or. M.; Enrolled 27th Jan., 1892.

Richardson, George; 7, Hall Ings, Bradford, Yorks; Or. M.; Enrolled 24th Jan., 1892.

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- Rivington, F. H. ; F.R.G.S. (*Japan*, 1891) ; 44, Connaught Square, W. ; Elected 6th July, 1892.
- Rokugo, Masakata ; 73, Barrowgate Road, Chiswick ; Elected 20th May, 1892.
- Rolleston, Capt. Charles ; Grosvenor Club, Bond Street, W. ; Elected 16th June, 1892.
- Rosny, Prof. Léon de. *See* De Rosny.
- Rottmann, Alexander ; F.R.G.S. (*Japan*, 1882, 1884, 1892) ; Richmond House, Eltham Road, Lee, S.E. ; Or. M. ; Enrolled 15th Dec., 1891.
- Rouart, Alexis ; 36, Rue de Lisbonne, Paris ; Corr. M. ; Elected 20th Dec., 1892.
- Rutter, Mrs. Henry ; 4, Warrington Crescent, W. ; Elected 16th June, 1892.

S.

- Salaman, J. S. ; 65, Chancery Lane, W.C. ; Elected 31st Mar., 1892.
- Salomon, A. C. ; LL.D. (*Japan*, 1890) ; 6, Rue de Commaille, Paris ; Corr. M. ; Elected 5th Oct., 1892.
- Salwey, Mrs. C. M., *née* Birch ; 3, Berkeley Place, The Ridgway, Wimbledon, S.W. ; Or. M. ; Enrolled 23rd Nov., 1891.
Organising Council, 1891-2.
Paper in "Trans.," Vol. II.
- Salwey, R. E. ; F.E.S. ; 3, Berkeley Place, The Ridgway, Wimbledon, S.W. ; Or. M. ; Enrolled 19th Jan., 1892.
- Samuel, Alderman Marcus (*Japan*, 1876) ; 20, Portland Place, W. ; Elected 20th Dec., 1892.
- Samuel, Samuel (*Japan*, 1883-7) ; 20, Portland Place, W. ; Elected 20th Dec., 1892.
- Sandbach, Henry ; M.A. (*Japan*, 1891) ; 129, Mount Street, W. ; Or. M. ; Enrolled 26th Jan., 1892.
- Sandeman, F. P. (*Japan*, 1870-6) ; Hollywood, Crescent Road, St. John's, S.E. ; Or. M. ; Enrolled 28th Jan., 1892.

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- Sanders, Hermann (*Japan*, 1888); 108, Fenchurch Street, E.C.; Elected 6th July, 1892.
- Sargant, G. H.; C.A.; 23, Temple Row, Birmingham; Or. M.; Enrolled 13th Jan., 1892.
- Sato, Aimaro; B.A., M.A.; Imperial Foreign Office, (*Gaimusho*), Tōkio; Elected 26th April, 1892.
- Satow, Ernest M.; C.M.G. (*Japan*, 1862-82); British Legation, Montevideo (Uruguay); Or. M.; Enrolled 19th Nov., 1891.
Organising Council, 1891-2.
VICE-PRESIDENT; Elected 15th Feb., 1892.
- Satow, Fedor A. (*Japan*, 1887-91); 88, St. James's Street, S.W.; Or. M.; Enrolled 10th Oct., 1891.
Organising Council, 1891-2.
Council, 1892, 1892-3.
- Saumarez, Lord De. *See* De Saumarez.
- Schiff, A. G.; 40, Upper Brook Street, W.; Elected 11th Nov., 1892.
- Schoell, Charles; 20, Belsize Park Gardens, N.W.; Elected 31st March, 1892.
- Scott, H. Campbell; 20, Carleton Road, Tufnell Park, N.; Elected 5th Oct., 1892.
- Scott, J. H. (*Japan*, 1869-70); 6, Palace Court Mansions, Bayswater Hill, W.; Elected 16th June, 1892.
- Scott, James R. (*Japan*, 1889-90); Dudley Villa, Upper Richmond Road, Putney, S.W.; Elected 20th Dec., 1892.
- Scott, Mrs. J. R.; Dudley Villa, Upper Richmond Road, Putney, S.W.; Elected 20th Dec., 1892.
- Scott-Elliot, William, Junr. (*Japan*, 1890); 25, Jermyn Street, W.; Elected 8th Mar., 1892.
- Seidel, Herman (*Japan*, 1888); 4, Fenchurch Street, E.C.; Elected 8th Mar., 1892.

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- Seligmann, Emil (*Japan*, 1865, 1867, and 1868-71); 8, Eastcheap, E.C.; Elected 30th Dec., 1892.
- Seth-Smith, C. E.; C.B. (*Japan*, 1890); 4, King's Bench Walk, Temple, E.C.; Elected 8th Mar., 1892.
- Shannon, J. J.; Alexander Studios, Alfred Place, South Kensington, S.W.; Elected 5th Aug., 1892.
- Sheldon, Mrs. M. French; F.R.G.S.; Care of Arena Publishing Co. Boston (Mass.), U.S.A.; Or. M.; Enrolled 5th Jan., 1892.
- Shidachi, Tetsujirō; LL.B.; Care of Japanese Consulate-General, 84, Bishops-gate Street Within, E.C.; Elected 23rd Feb., 1892.
Paper in "Trans.," Vol. I.
- Short, Frank; R.P.E.; 8, Wentworth Studios, Manresa Road, S.W.; Elected 31st Mar., 1892.
- Shugio, Hiromichi; Aldine Club, New York, U.S.A.; Corr. M.; Elected 20th Dec., 1892.
- Sidney, W. S. (*Japan*, 1891); Nara, Bromley, Kent; Elected 16th June, 1892.
- Slack, Henry J.; F.G.S.; Ashdown Cottage, Forest Row, Sussex; Or. M.; Enrolled 21st Jan., 1892.
- Sladen, Douglas B. W.; B.A. (*Japan*, 1889-90); 32, Addison Mansions, Kensington, W.; Or. M.; Enrolled 22nd Jan., 1892.
- Sloan, R. S.; late U.S. Navy (*Japan*, 1879-81); Oswego, New York State, U.S.A.; Corr. M.; Elected 26th April, 1892.
- Smith, W. Harding; R.B.A.; Wyndham Lodge, 184, Brixton Hill, S.W.; Elected 8th Mar., 1892.
- Snell, J. B.; F.R.G.S.; Ivy Dene, Sundridge Avenue, Bromley, Kent; Elected 8th Mar., 1892.
- South, William A.; F.R.C.V.S.; 40, New Bond Street, W. Or. M.; Enrolled 25th Jan., 1892.
- Soyeshima, Jugoi Michimasa; A, New Court, St. John's College, Cambridge; Or. M.; Enrolled 27th Jan., 1892.

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- Sparks, John (*Japan*, 1879-83); St. Heliers, West Bank, Stamford Hill, N.; Or. M.; Enrolled 23rd Jan., 1892.
- Spiers, R. Phené; F.S.A., F.R.I.B.A.; Carlton Chambers, 12, Regent Street, S.W.; Or. M.; Enrolled 18th Nov., 1891.
Organising Council, 1891-2; *Council*, 1892, 1892-3.
- Stannus, Hugh; F.R.I.B.A.; 61, Larkhall Rise, Clapham, S.W.; Elected 5th Aug., 1892.
- Stearns, Frederick (*Japan*, 1889-90, and 1892); 371, Lafayette Avenue, Detroit (Michigan), U.S.A.; Corr. M.; Elected 5th Aug., 1892.
- Stevens, William; 22, Ranelagh Road, Ealing, W.; Elected 26th April, 1892.
- Stone, Sir John B.; J.P., F.L.S. (*Japan*, 1891); The Grange, Erdington, Warwickshire; Or. M.; Enrolled 2nd Dec., 1891.
Organising Council, 1891-2.
- Stott, William; 66, Adelaide Road, N.W.; Elected 20th May, 1892.
- Strome, Mrs. A. (*Japan*, 1886-90); Sunny Bank, Somerset Road, Ealing, W.; Elected 16th June, 1892.
- Swan, J. M.; 3, Acacia Road, N.W.; Or. M.; Enrolled 5th Dec., 1891.
Organising Council, 1891-2; *Council*, 1892.
- Swithinbank, Harold; J.P.; Denham Court, Denham, Bucks; Or. M.; Enrolled 26th Jan., 1892.

T.

- Tadema, Lawrence Alma; R.A.; 17, Grove End Road, N.W.; Or. M.; Enrolled 30th Jan., 1892.
- Tait, Lawson; F.R.C.S.; 7, The Crescent, Birmingham; Or. M.; Enrolled 23rd Jan., 1892.
- Takahashi, Kunizo; *Naigai Yotatsu Kaisha*, Ltd.; 84, Bishopsgate Street Within, E.C.; Elected 5th Oct., 1892.
- Takaki, Kanehiro; M.D., F.R.C.S.; Medical Director - General, Imperial Japanese Navy, &c.; 10, Nishikoyo Chō, Kio-bashi-ku, Tōkyō; Hon. M.; Elected 30th Dec., 1892.
- Tanaka, Ginnosuke; The Leys, Cambridge; Elected 11th Nov., 1892.

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- Taylor, E. S. ; Sandycroft, Hawarden, Chester ; Elected 5th Aug., 1892.
- Taylor, W. H. (*Japan*, 1866, 1891) ; 108, Victoria Street, S.W. ; Elected 16th June, 1892.
- Tayui, Rinzaburo ; Chancellor, Imperial Japanese Consulate-General, 84, Bishopsgate Street Within, E.C. ; Elected 11th Nov., 1892.
- Teape, Richard (*Japan*, 1890, 1891) ; 4, Cambridge Gate, Regent's Park, N.W. ; Elected 16th June, 1892.
- Thompson, H. F. H. ; 35, Wimpole Street, W. Elected 20th Dec., 1892.
- Thornhill, T. B. Clarke-, *Sæ* Clarke-Thornhill.
- Todd, Rev. C. J. ; R.N. (*Japan*, 1890-2) ; care of Messrs. Hallett & Co., 7, St. Martin's Place, W.C. ; Elected as Corr. M., 26th April, 1892 ; became Ordinary M., 31st Dec., 1892.
- Tomkinson, Michael ; F.R.G.S. (*Japan*, 1889) ; Franche Hall, near Kidderminster ; Or. M. ; Enrolled 30th Nov., 1891.
Organising Council, 1891-2.
- Tomson, Arthur ; 20, St. John's Wood Road, N.W. ; Elected 23rd Feb., 1892.
- Török, Prof. Dr. Aurél de ; VIII, Muzeumkörút 4, Budapest, (Hungary) ; Hon. M. ; Elected 16th June, 1892.
- Torrens, Captain Alfred (*Japan*, 1891) ; Baston Manor, Hayes, Kent ; Or. M. ; Enrolled 28th Jan., 1892.
- Trench, Hon. P. H. le Poer (*Japan*, 1883-89) ; Secretary, British Embassy, Berlin ; Or. M. ; Enrolled 19th Jan., 1892.
Organising Council, 1891-2.
VICE-PRESIDENT ; Elected 15th Feb., 1892.
- Trendell, A. J. R. ; C.M.G. ; H.M. Science and Art Department, South Kensington, S.W. ; Or. M. ; Enrolled 2nd Jan., 1892.
Organising Council, 1891-2.
- Trower, H. Seymour ; 51, Montagu Square, W. ; Or. M. ; Enrolled 31st Oct., 1891.
Organising Council, 1891-2.
Council, 1892, 1892-3.

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Tuckett, F. F. (*Japan*, 1892); Frenchay, near Bristol; Elected 20th Dec., 1892.

Tuer, Andrew W.; F.S.A.; The Leadenhall Press, 50, Leadenhall Street, E.C.; Or. M.; Enrolled 5th Feb., 1892.

Tuke, Samuel; M.A. (*Japan*, 1889-92); New University Club, St. James's Street, S.W.; Elected 11th Nov., 1892.

Turner, H. W. J. (*Japan*, 1889); 48, Talgarth Road, West Kensington, W.; Elected 24th Nov., 1892.

U.

Uloth, A. D. (*Japan*, 1879-81, 1887-88); Peninsular and Oriental Steam Navigation Company, 25, Cockspur Street, S.W.; Elected 31st Mar., 1892.

V.

Vane, F. P. Fletcher; late Scots Guards; F.R.G.S., K.C.C.; 6, Collingham Place, S.W.; Elected 20th Dec., 1892.

Varley, John (*Japan*, 1890-1); 94, Wharton Road, West Kensington Park, W.; Elected 5th Aug., 1892.

Veber, Henri; 19, Rue de la Paix, Paris; Corr. M.; Elected 20th Dec., 1892.

Viaud, Lieut. Julien, ("Pierre Loti"); French Navy, Member of the French Academy; (*Japan*, 1885-6); Commandant *Le Javelot*, à Hendaye, (Basses-Pyrénées), France; Hon. M.; Elected 8th Mar., 1892.

Von Laurentz, Baron. *See* Campbell von Laurentz, The Baron E.

Von Wenckstern, F. *See* Wenckstern, F. von.

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W.

- Walford, A. B. (*Japan*, 1886-92); Yokohama; Corr. M.; Elected 5th Aug., 1892.
- Wallis, Charles (*Japan*, 1889); Oak Mount, Edgbaston, Birmingham; Or. M.; Enrolled 11th Dec., 1891.
Organising Council, 1891-2.
- Wardle, Thomas; F.C.S., F.G.S.; St. Edward Street, Leek, Staffordshire; Elected 8th Mar., 1892.
- Watanabe, Senjirō; 1, Crosby Square, E.C.; Elected 23rd Feb., 1892.
- Wellcome, H. S.; F.R.G.S.; 13, Cornwall Terrace, Regent's Park, N.W.; Or. M.; Enrolled 5th Jan., 1892.
- Wenckstern, Fred. von; c/o Messrs. Trübner & Co., Limited, Paternoster House, Charing Cross Road, W.C.; Elected 5th Oct., 1892.
HON. ASSISTANT LIBRARIAN, 1892-3.
- White, Gleeson; 12, Philbeach Gardens, Earl's Court, S.W.; Or. M.; Enrolled 9th Feb., 1892.
- Whitehouse, Walter; L.D.S., R.C.S.; 139, Victoria Street, S.W.; Elected 6th July, 1892.
- Wildbore, B. J.; Chiswell House, 133-139, Finsbury Pavement, E.C.; Elected 5th Aug., 1892.
- Wileman, A. E. (*Japan*, 1882-1892); British Legation, Tōkio; Corr. M.; Elected 24th Nov., 1892.
- Williams, G. B. (*Japan*, 1871-75); Belgravia Hotel, Victoria Street, S.W., and Washington (D.C.), U.S.A.; Elected 23rd June, 1892.
- Williams, W. E. Hume. *See* Hume-Williams.
- Wilson, John; 159, New Bond Street, W.; Or. M.; Enrolled 25th Jan., 1892.
- Wilson, S. B.; F.Z.S., F.R.G.S.; Heatherbank, Weybridge Heath, Surrey; Elected 6th July, 1892.

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Wingate, G. L. ; 8½, Angel Court, Throgmorton Street, E.C. ; Elected, 30th Dec., 1892.

Winstanley, Arthur (*Japan*, 1864-92) ; 8, Great Winchester Street, E.C. ; Elected 20th Dec., 1892.

Wirgman, T. Blake ; 24, Dawson Place, Bayswater, W. ; Elected 23rd Feb., 1892.

Woods, Samuel ; 12, Hampstead Hill Gardens, N.W. ; Elected 24th Nov., 1892.

The above GENERAL LIST contains the names and addresses of all Members, corrected to 31st *December*, 1892, viz. :—

	12 Honorary Members,	
122 Original	} 317 Ordinary Members,	
195 Elected		
3 Original	} 36 Corresponding Members.	
33 Elected		
TOTAL		<u>365</u>

MEMBER DECEASED, JUNE 26TH, 1892.

(*Not included in above General List.*)

Sheldon, E. L. ; F.R.G.S. ; Or. M. ; Enrolled 5th Jan., 1892. (*See OBITUARY, p. 165.*)

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In the period from JANUARY 1ST TO APRIL 30TH, 1893, 65 Members were elected, viz. :—

1 Honorary,
45 Ordinary,
and 19 Corresponding,
thus bringing up the total number of Members on *April* 30th, 1893, to 430, viz. :—

	13 Honorary Members.
122 Original } 239 Elected }	361 Ordinary Members,
3 Original } 53 Elected }	56 Corresponding Members.
Total	<u>430</u>

Of these 430 Members 40 are natives of Japan,
20 " " " France,
16 " " " Germany,
8 " " " United States of America,
6 " " " Hungary,
4 " " " Austria,
3 " " " Italy,
2 " " " Belgium,
2 " " " The Netherlands,
1. " " " Denmark.

Of the 390 European and American Members, 179 have resided in or visited Japan, and 28 of these are still resident in that country.

NOTE.—The names and addresses of the 65 Members elected in the first four months of 1893 will be found in the APPENDIX ("List of New Members,") commencing on next page.

APPENDIX.

LIST OF NEW MEMBERS

ELECTED FROM JANUARY 1ST TO APRIL 30TH, 1893.

A.

Akiyama, Masanosuke; "Attaché," Imperial Japanese Legation; 8, Sussex Square, W.; Elected 10th March, 1893.

B.

Benn, C. A. (*Japan*, 1892); Pudleston Court, Leominster, Herefordshire; Elected 28th April, 1893.

Bickersteth, E. (*Japan*, 1886-92); Bishop of the Church of England in Japan; Shiba, Tōkio; Corr. M.; Elected 10th March, 1893.

Bland, J. P. (*Japan*, 1891); Imperial Chinese Maritime Customs; Shanghai; Corr. M.; Elected 10th March, 1893.

Blondeau, Paul; 153, Boulevard Haussmann, Paris; Corr. M.; Elected 10th March, 1893.

Bolton, Gambier; F.Z.S.; 13, Grove End Road, N.W.; Elected 28th April, 1893.

Bowden, E. M.; B.A. (*Japan*, 1892); 15, Grove Avenue, St. Ann's Hill, Wandsworth, S.W.; Elected 10th March, 1893.

Brinsley-Harper, F.; 15, Old Jewry Chambers, E.C.; Elected 28th April, 1893.

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Britten, E. W. ; St. Ronan's, Casewick Road, West Norwood, S.E. ; Elected 28th April, 1893.

Broeck, Van den. *See* Van den Broeck.

C.

Chialiva, Luigi ; 42, Rue Fontaine, Paris ; Corr. M. ; Elected 10th March, 1893.

Claridge, J. W. ; C.E. (*Japan*, 1878-1881) ; 22, The Waldrons, Croydon ; Elected 10th March, 1893.

Clarke, Allen H. (*Japan*, 1891) ; 74, Inverness Terrace, W. ; Elected 6th April, 1893.

Cock, Alfred ; Q.C., F.S.A. ; 8, Kensington Park Gardens, W. ; Elected 28th April, 1893.

D.

Daly, J. R. ; L.S.A. (*Japan*, 1882) ; 130, Elgin Avenue, W. ; Elected 10th March, 1893.

Dathis. *See* Isaac-Dathis.

De Goncourt, Edmond ; 67, Boulevard Montmorency, Auteuil, Paris ; Corr. M. ; Elected 10th March, 1893.

E.

Edwards, Hy. J. ; B.A. ; Trinity College, Cambridge ; Elected 10th March, 1893.

F.

Fausser, E. J. ; 60, Fellows Road, N.W. ; Elected 19th January, 1893.

Fournier, Edmond ; 1, Rue Volney, Paris ; Corr. M. ; Elected 10th March, 1893.

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G.

Goncourt, E. de. *See* De Goncourt.

Gookin, Fred. W. ; 217, La Salle Street, Chicago, Ill., U.S.A. ; Corr. M. ;
Elected 6th April, 1893.

H.

Harper, F. Brinsley-. *See* Brinsley-Harper.

Harvey, Alexr. S. (*Japan*, 1874) ; 3, Doctor Johnson's Buildings, Temple, E.C. ;
Elected 10th March, 1893.

Hasegawa, Keigorō ; care of Messrs. Mitsui & Co., 1, Crosby Square, E.C. ;
Elected 10th March, 1893.

Havers, Kenneth ; 15, Clifford's Inn, Fleet Street, E.C. ; Elected 28th
April, 1893.

Hedges, K. R. ; 54, Montagu Square, W. ; Elected 10th March, 1893.

Hollick, F. Van. *See* Van Hollick.

I.

Irving, James ; M.D. ; Christchurch, New Zealand ; Corr. M. ; Elected
28th April, 1893.

Isaac-Dathis, P. A. ; 11, Passage de la Visitation, Rue St. Simon, Paris ;
Corr. M. ; Elected 10th March, 1893.

Isenberg, A. L. ; 26, Lower Sloane Street, S.W. ; Elected 10th March,
1893.

J.

Jopling-Rowe, Mrs. Louise ; 3, Pembroke Road, Kensington, W. ; Elected
10th March, 1893.

K.

Keir, Rev. Adam (*Japan*, 1887-89) ; The Vicarage, Portsea, Hants ; Elected
10th March, 1893.

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the Member is an ORDINARY Member.

Koch, Carl F. A. E. ; 83, Petherton Road, Highbury New Park, N. ; Elected 6th April, 1893.

L.

Lewis, W. Howard ; Garth'erwen, Bangor, Wales ; Elected 10th March, 1893.

Lichtenstadt, A. ; 24, Pembridge Gardens, W. ; Elected 19th January, 1893.

Lucas, F. L. ; M.A. ; 11, Westbourne Terrace, W. ; Elected 28th April, 1893.

M.

Meyerstein, Mrs. E. ; 46, Broadhurst Gardens, N.W. ; Elected 10th March, 1893.

Michotte, Edmond ; 266, Rue Royale, Brussels ; Corr. M. ; Elected 10th March, 1893.

Milne, John ; F.R.S., F.R.G.S., &c. (*Japan*, 1876-93) ; Professor, Imperial University of Japan, Tōkio ; Hon. M. ; Elected 6th April, 1893.

Musgrave, G. A. ; F.R.G.S. (*Japan*, 1880) ; Furze Bank, Higher Warberry, Torquay ; Elected 10th March, 1893.

MAC.

MacRitchie, David ; M.A.I. ; 4, Archibald Place, Edinburgh ; Elected 10th March, 1893.

N.

Nelson, H. H. ; F.R.G.S. (*Japan*, 1870, 1873, and 1881) ; Swallowfield, Bickley, Kent ; Elected 6th April, 1893.

Newcastle, Duke of ; F.Z.S. ; 11, Hill Street, W. ; Elected 6th April, 1893.

VICE-PRESIDENT.

Nicholson, F. B. ; 9, St. Petersburg Place, Bayswater, W. ; Elected 6th April, 1893.

Noda, Shōtaro ; “*Fiji Shim-Pō*” Office, Minami-nabe Chō, Kio-bashi-ku, Tōkio ; Corr. M. ; Elected 10th March, 1893.

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O.

Ono, Ichitaro ; care of Messrs. Mitsui & Co., 1, Crosby Square, E.C. ;
Elected 10th March, 1893.

P.

Parker, Miss Alice (*Japan*, 1888-92) ; 52, Lower Sloane Street, S.W. ;
Elected 10th March, 1893.

Pye, Harry (*Japan*, 1890) ; 61, Chancery Lane, W.C. ; Elected 28th April,
1893.

R.

Rashleigh, Evelyn W. ; J.P., C.C. ; Kilmarth, Par Station, Cornwall ;
Elected 6th April, 1893.

Reddelien, Gustav (*Japan*, 1860-81 and 1884-87) ; 26, Goethe Strasse,
Uhlenhorst, Hamburg ; Elected 6th April, 1893.

Rice, C. A. Spring-. *See* Spring-Rice.

Rowe, Mrs. L. Jopling-. *See* Jopling-Rowe.

Ryland, Fred. ; Harborne, near Birmingham : Elected 10th March, 1893.

S.

Satchell, W. A. ; F.R.C.P., M.R.C.S. (*Japan*, 1865) ; 4, Rosslyn
Gardens, N.W. ; Elected 10th March, 1893.

Scott, Ronald A. ; M.I.E.E., F.R.G.S. ; The Elms, Acton Hill, W. ;
Elected 10th March, 1893.

Spring-Rice, Cecil A. (*Japan*, 1892-3) ; Second Secretary, H. B. M.
Legation, Tōkio ; Corr. M. ; Elected 10th March, 1893.

Stone, W. H. ; M.I.E.E. (*Japan*, 1872-93) ; Foreign Secretary,
Imperial Japanese Department of Communications ; 3, Awoi Chō,
Tōkio ; Corr. M. ; Elected 10th March, 1893.

Swingler, Alfred (*Japan*, 1882 and 1883) ; Douglas House, Derby ;
Elected 6th April, 1893.

T.

Takayanagi, Tozo ; 160, Fifth Avenue, New York, U.S.A. ; Corr. M. ;
Elected 6th April, 1893.

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Thomson, Rev. R. A. (*Japan*, 1884-1893); 37, Hill, Kobe, Japan; Corr. M.; Elected 6th April, 1893.

Thorn, Fred.; 8, Addison Road, Kensington, W.; Elected 6th April, 1893.

Tomkinson, Geo. A. (*Japan*, 1890); 26, Shaftesbury Avenue, W.; Elected 10th March, 1893.

Trevithick, F. H.; M.I.C.E. (*Japan*, 1872-93); Locomotive Superintendent; Imperial Japanese Government Railways, Tōkio; Corr. M.; Elected 10th March, 1893.

Tsugaru, Fusamaro; 33, Arndt Strasse, Bonn a/R., (Germany); Corr. M.; Elected 10th March, 1893.

U.

Uchida, Yasuya; Secretary, Imperial Japanese Legation, 8, Sussex Square, W.; Elected 28th April, 1893.

V.

Van den Broeck, Ernest; Curator, Royal Belgian Museum of Natural History; 39, Place de l'Industrie, Brussels; Corr. M.; Elected 6th April, 1893.

Van Hollick, Frank; Oriel, 47, Belsize Road, N.W.; Elected 10th March, 1893.

Van Wisselingh, E. J.; 14, Brook Street, Hanover Square, W.; Elected 6th April, 1893.

W.

Ward, W. C. (*Japan*, 1876, 1881, 1883, and 1889); 39, Ladbrooke Grove, W.; Elected 10th March, 1893.

Washburne, Mrs. H. A.; 86, Third Street, Lowell, Mass., U.S.A.; Corr. M.; Elected 6th April, 1893.

Watson, David; L.D.S., R.C.S.; 6, College Crescent, N.W.; Elected 19th January, 1893.

Wisselingh, E. J. Van. *See* Van Wisselingh.

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GEOGRAPHICAL DISTRIBUTION OF MEMBERS.

OF the 430 Members on the Society's Books on *April* 30th, 1893, whose names and addresses are given in the foregoing GENERAL LIST and LIST OF NEW MEMBERS, 386 are in EUROPE, 30 in ASIA, 13 in AMERICA, and 1 in AUSTRALASIA.

Of the 386 in EUROPE, 353 reside in GREAT BRITAIN. Of these, 248 reside in LONDON. The remaining 105 are distributed as follows :—

ENGLAND (96).†

BERKSHIRE (2).—*Hungerford* (Chilton Lodge) : Sir W. G. Pearce,*
Bart., M.P. ; *Windsor* : Baron E. Campbell von Laurentz.

BUCKINGHAMSHIRE (5).—*Chesham* : W. Lowndes ; *Denham* : H. Swithinbank ; *Great Missenden* : A. Lasenby Liberty, Mrs. Liberty ; *Little Missenden Abbey* : C. E. Seth-Smith.*

CAMBRIDGESHIRE (11).—*Cambridge* : G. Driver, H. J. Edwards, W. J. H. Graham, K. Hirosawa, Shogoi A. Matsura, G. Mori, H. Mutsu, (and 79, St. Mark's Road, W. London), D. MacAlister, Miss A. Parker* (Newnham College), Jugoi M. Soyeshima, G. Tanaka.

CHESHIRE (5).—*Bulkeley* (The Grange) : Lord Brassey* ; *Chester* : F. Dresser ; *Frodsham* : W. Gowland ; *Hawarden* (Sandycroft) : W. H. Taylor ; *Knutsford* : E. Halkyard.

CORNWALL.—*Par* (Kilmarth) : E. W. Rashleigh.

DERBYSHIRE (5).—*Chesterfield* (Sutton Scarsdale) : W. Arkwright ; *Cressbrook-by-Buxton* : G. Benton ; *Derby* : A. Swingler ; *Matlock Bath* : T. Clarke ; *Milford* : G. Holme.

DEVON (4).—*Axminster* : J. K. Cunningham ; *Ilfracombe* : E. Gilbertson ; *Seaton* : W. G. Aston ; *Torquay* : G. A. Musgrave.

ESSEX (2).—*Leyton* : J. Badcock, Jr. ; *Romford* (Havering-atte-Bower, Rosecourt) : H. H. Raphael.*

NOTE.—For full Addresses see "General List" and "List of New Members."

* For London Addresses see preceding Lists.

† Besides 248 in LONDON.

GLOUCESTERSHIRE.—*Bristol* (Frenchay): F. F. Tuckett.

HAMPSHIRE (3).—*Bournemouth*: M. Russell Cotes, Mrs. M. R. Cotes; *Portsea*: Rev. A. Keir.

HEREFORDSHIRE.—*Leominster*: C. A. Benn.

HERTFORDSHIRE (4).—*Totteridge* (Fairlawn): E. Hart*, Mrs. E. Hart*; *Watford* (Cannon House): T. Benskin*; *Welwyn*: A. E. Clementson.

KENT (15).—*Bexley Heath*: E. Bernard, C. Holme, F. Littlehales, Jr.; *Bickley*: H. H. Nelson; *Bromley*: W. S. Sidney, J. B. Snell; *Chislehurst*: T. Jackson; *Eltham*: H. J. Barry; *Farnborough* (Down, High Elms): Sir J. Lubbock*, Bart., M.P.; *Forest Hill*: F. J. Horniman, R. Quick; *Hayes*: Capt. A. Torrens; *Lee*: Mrs. Ray S. Lineham, A. Rottmann; *Orpington*: G. Allen.

LANCASHIRE (6).—*Liverpool*: J. L. Bowes (Japanese Consul), F. Dresser (Edmund Street Rice Mills); *Manchester*: S. Baerlein (Swedish and Norwegian Vice-Consul), W. L. Behrens, J. H. Morris; *Warrington*: C. Madeley.

MIDDLESEX (4).—*Acton Hill*: R. A. Scott; *Ealing*: W. Stevens, Mrs. A. Strome; *Strawberry Hill*: G. Hilditch.

NORFOLK (2).—*King's Lynn*: Sir Wm. H. B. folkes, Bart., *Swaffham*: A. Hamond.

NORTHAMPTONSHIRE.—*Kettering*: T. B. Clarke-Thornhill (The Old Hall; also H.B.M. Legation, Lisbon).

NORTHUMBERLAND.—*Rothbury*: Lord Armstrong, C.B., F.R.S.

NOTTINGHAMSHIRE.—*Worksop* (Clumber): The Duke of Newcastle.*

OXFORDSHIRE (2).—*Oxford*: A. L. Goldner* (10, Cowley Road), Rev. L. H. Jordan.

STAFFORDSHIRE (2).—*Harborne*: F. Ryland; *Leek*: T. Wardle.

SURREY (17).—*Croydon*: L. W. Crippen, J. W. Claridge; *Dorking*: Mrs. M. H. Bond, Sir J. J. Trevor Lawrence,* Bart. (Burford); *Dulwich*: Admiral R. Coote, C.B.; *East Molesey*: A. J. Gillott; *Epsom* (Walton Heath): Hewitt Bostock; *Kew*: Prof. A. H. Church, F.R.S.; *Kingston Hill*: J. W. Garnham, Capt. C. MacLaughlin, R.N.; *Putney*: J. R. Scott, Mrs. J. R. Scott; *Weybridge* (Bridge House): H. S. Trower*; *Weybridge Heath*: S. B. Wilson; *Wimbledon*: R. E. Salwey, Mrs. Salwey; *Woking*: G. W. Leitner.

NOTE.—For full Addresses see "General List" and "List of New Members."

* For London Addresses see preceding Lists.

SUSSEX (6).—*Battle* (Normanhurst Court): Lord Brassey,* K.C.B.;
Brighton: W. G. Gulland, F. A. Marshall; *Eastbourne*:
M. Flowers; *Forest Row*: H. J. Slack; *Old Shoreham*:
C. Head.

WARWICKSHIRE (6).—*Birmingham*: F. C. Clayton, G. H. Sargent,
Lawson Tait; *Edgbaston*: C. Wallis; *Erdington*: Sir J. B.
Stone; *Solihull*: H. J. Avery.

WILTSHIRE.—*Salisbury*: Major R. Poore (and United Service Club,
S.W., London).

WORCESTERSHIRE (2).—*Kidderminster*: P. Adam, M. Tomkinson.

YORKSHIRE (4).—*Stairfoot-by-Barnsley*: Wilton Brooke; *Bradford*:
J. M. McLaren, W. M. McLaren, G. Richardson.

WALES (2).

CARMARTHENSHIRE.—*Llanelly*: H. Coulson Bond.

CARNARVONSHIRE.—*Bangor*: W. Howard Lewis.

CHANNEL ISLANDS.

GUERNSEY (Saumarez Hall).—Lord De Saumarez.*

SCOTLAND (6).

EDINBURGH (2).—Mrs. I. L. Bishop, D. MacRitchie.

LANARKSHIRE (3).—*Glasgow*: A. R. Brown (Japanese Consul),
J. Hamilton, J. D. Hedderwick; *Bothwell*: A. R. Brown.

RENFREWSHIRE.—*Southbar-by-Paisley*: R. Barnwell.

The 33 Members residing on the CONTINENT OF EUROPE are
distributed as follows:—

BELGIUM (2).

BRUSSELS.—E. Michotte, E. Van den Broeck.

NOTE.—For full Addresses see "General List" and "List of New Members."

* For London Addresses see preceding Lists.

FRANCE (23).

PARIS (22).—S. Bing, P. Blondeau, P. Brenot, L. Chialiva, I. M. H. Coupey*, E. De Goncourt (*Auteuil*), L. De Rosny, E. Fournier, G. Gaultier, C. Gillot, L. Gonse, E. Guimet, T. Hayashi, P. A. Isaac-Dathis, M. Joyant, R. Koechlin, H. Krafft, N. Manzi, C. Mourier, Madame J. Prevet, A. Rouart, A. C. Salomon, H. Vever.

BASSES-PYRÉNÉES : *Hendaye*.—Lieut. J. Viaud ("Pierre Loti.")

GERMANY (6).

BERLIN (2).—Rev. L. H. Jordan (and at Oxford), Hon. P. H. Le Poer Trench.

BONN A/R. (2).—Professor Dr. J. J. Rein, F. Tsugaru.

FRANKFURT A/M.—C. A. Netto.

HAMBURG (2).—C. Illies, G. Reddelien.

HUNGARY.

BUDAPEST.—Professor Dr. A. de Török.

PORTUGAL.

LISBON.—T. B. Clarke-Thornhill.

The 13 Members residing in AMERICA are distributed as follows :—

NORTH AMERICA (11).

CANADA.—Ontario, *Toronto* : Tozo Ohno.

UNITED STATES (10).

District of Columbia, *Washington* : G. B. Williams.*

Illinois, *Chicago* : F. W. Gookin.

Massachusetts (3), *Boston* : Mrs. M. French Sheldon ; *Lowell* :

Mrs. H. A. Washburne ; *Salem* : E. S. Morse.

Michigan, *Detroit* : F. Stearns.

New York (5), *Lockport* : T. Ohno, (455, Locust Street) ; *New*

York City (4) : H. Mansfield, V. W. Newman, H. Shugio,

T. Takayanagi ; *Oswego* : R. L. Sloan.

NOTE.—For full Addresses see "General List" and "List of New Members."

* For London Addresses see preceding Lists.

SOUTH AMERICA (2).

CHILE, *Santiago* : J. G. Kennedy, C.B.

URUGUAY, *Montevideo* : E. M. Satow, C.M.G.

The 30 Members residing in ASIA are distributed as follows :—

CHINA.

SHANGHAI.—J. P. Bland.

INDIA.

BENGAL, N.W.P., *Aligarh* : Mrs. T. W. Arnold.

JAPAN (28).

KOBE (2).—H. C. Baggallay, Rev. R. A. Thomson.

TŌKIO (23).—Bishop E. Bickersteth, Prof. W. K. Burton, Capt. F. Brinkley, Prof. B. H. Chamberlain, Prof. J. Conder, M. W. De Bunsen, His Exc. H. Fraser, K. Goh, J. H. Gubbins, Jugoi M. Inaba, K. Kaneko, Rev. S. Kato, W. M. H. Kirkwood, R. Kuki, Prof. J. Milne, S. Nōda, K. Okakura, A. Sato, C. A. Spring-Rice, W. H. Stone, K. Takaki, F. H. Trevithick, A. E. Wileman.

YOKOHAMA (3).—R. G. Forster, F. Littlehales, jun., A. B. Walford.

AUSTRALASIA.

NEW ZEALAND.—*Christchurch* : J. Irving, M.D.

NOTE.—Members having two addresses are entered in this List under both, but are enumerated under the heading of the country or district in which they reside during the greater part of the year.

NOTE.—For full Addresses see "General List" and "List of New Members."

ENROLMENT AND ELECTION OF MEMBERS TO DECEMBER 31ST, 1892.

	MEMBERS.		MEMBERS.		Number within the Month.
	Original.	Original Corresponding.	Honorary.	Ordinary.	
Enrolled in September, 1891	2	..	..	..	2
" " October	8	..	..	..	8
" " November	15	..	..	..	15
" " December	21	..	..	..	21
" " January, 1892	78	2	..	..	80
126 Total Original Members (2 thereof Corresponding).					
Elected in January, 1892	..	..	1	..	1
" " February	..	..	3	19	22
" " March	..	..	1	26	30
" " April	..	..	..	9	13
" " May	..	..	2	12	15
" " June	..	..	1	22	23
" " July	..	..	..	7	7
" " August	..	..	2	14	22
" " September	..	..	..	..	..
" " October	..	..	..	12	16
" " November	..	..	1	35	41
" " December	..	..	1	40	50
240 Total Elected Members.					
	124	2	12	196	366
			Less Original Member deceased		1
					365

Total number of Members on
December 31st, 1892.

Transfers.

- 1 Original Member became an Original Corresponding Member.
- 1 Corresponding Member became an Ordinary Member.
- 2 Ordinary Members became Corresponding Members.

ELECTION OF MEMBERS
FROM JANUARY 1st TO APRIL 30th, 1893.

	Honorary Member.	Ordinary Members.	Corresponding Members.	Number within the Month.
January .. .. .	..	3	..	3
March .. .. .	..	23	13	36
April	1	19	6	26
	—	—	—	—
	1	45	19	65
	—	—	—	—

TRANSFER.

One Ordinary Member became a Corresponding Member.

DAILY RATE OF INCREASE OF MEMBERSHIP.

From September 30th to December 31st, 1891	..	..	..	0·6
„ January 1st to December 31st, 1892	..	..	..	1·0356
„ January 1st to April 30th, 1893	..	..	..	0·656

NOTE.—*Cf.* “Enrolment and Election of Members to December 31st, 1892,” on preceding page.

INTRODUCTION OF MEMBERS

TO APRIL 30TH, 1893.

Introduced.	Honorary Members.	Ordinary Members.	Corre- sponding Members.	Total.
By Mr. A. Diósy	2	78	4	84
" " D. Goh	1	44	4	49
" " Ernest Hart	2	17	1	20
" " C. Holme .. ..	..	17	1	18
" " P. Bevan	1	13	1	15
" Prof. W. Anderson ..	5	9	..	14
" Mr. S. Bing .. ..	..	..	13	13
" " F. Elgar, LL.D. ..	..	12	..	12
" " F. A. Satow	1	10	1	12
" " T. B. Harbottle ..	..	8	3	11
" " J. Mogford .. ..	..	9	1	10
" " N. Okoshi .. ..	..	9	1	10
" " M. B. Huish .. ..	..	4	5	9
" " F. T. Piggott	1	7	..	8
" " J. P. Reid .. ..	..	8	..	8
" " H. S. Trower .. ..	..	7	1	8
" " Alfred East .. ..	..	7	..	7
" " T. J. Larkin .. ..	..	7	..	7
" " A. L. Liberty .. ..	..	7	..	7
" " M. H. Kirkwood ..	..	..	6	6
" " H. Mutsu .. ..	..	4	1	5
" Mrs. E. Hart .. ..	..	4	..	4
" Mr. R. A. McLean ..	..	4	..	4
" " F. Dillon .. ..	..	3	..	3
" " W. G. Gulland ..	..	3	..	3
" " W. S. Hall .. ..	..	3	..	3
" Capt. C. Rolleston ..	..	3	..	3
" Mrs. French Sheldon ..	..	3	..	3
" Mr. J. L. Bowes .. ..	..	2	..	2
" " J. H. Colls .. ..	..	2	..	2

INTRODUCTION OF MEMBERS—*continued.*

Introduced.	Honorary Members.	Ordinary Members.	Corre- sponding Members.	Total.
By Mr. M. R. Cotes	2	..	2
” ” G. C. Haité	2	..	2
” ” T. R. Haslam	2	..	2
” ” K. Hirosawa	2	..	2
” ” H. C. King	2	..	2
” ” H. Krafft	2	2
” Prof. Dr. J. J. Rein	2	2
” Mr. L. Reincke	2	..	2
” ” J. S. Salaman	2	..	2
” Jugoï M. Soyeshima	2	..	2
” Mr. R. Phené Spiers	1	1	2
” ” C. W. Armitage	1	..	1
” ” P. H. Baily	1	..	1
” ” R. Barnwell	1	..	1
” Lord Brassey	1	..	1
” Miss F. Bristowe	1	..	1
” Mr. S. B. Browning	1	..	1
” ” G. Cawley	1	..	1
” ” T. Clarke	1	..	1
” ” J. K. Cunningham	1	..	1
” Lord De Saumarez	1	..	1
” Mr. F. Yeats Edwards	1	..	1
” ” W. Gowland	1	..	1
” ” W. E. Grigsby, LL.D.	1	..	1
” ” George Holme	1	..	1
” ” C. Illies	1	..	1
” ” F. Jancke	1	..	1
” ” F. M. Jonas	1	..	1
” ” W. Kaulla	1	..	1
” ” R. Koechlin	1	1
” ” G. W. Leitner, LL.D.	1	..	1
” Mrs. M. Levy	1	..	1
” Mr. L. A. Lewis	1	..	1
” ” A. Lichtenstadt	1	..	1
” Sir J. Lubbock, Bart.	1	..	1
” Mr. Howard Mansfield	1	1
” Shogoi A. Matsura	1	..	1
” Mr. M. Menpes	1	..	1
” ” E. Michotte	1	1
” ” C. A. Mitchell	1	1
” The Duke of Newcastle	1	..	1
” Mr. P. Osborn	1	..	1
” ” A. Parsons	1	..	1

INTRODUCTION OF MEMBERS—*continued.*

Introduced.	Honorary Members.	Ordinary Members.	Corre- sponding Members.	Total.
By Mr. R. Quick	I	..	I
" " M. Rokugo	I	..	I
" Mrs. Salwey	I	..	I
" Mr. A. Sato	I	..	I
" " H. Seidel	I	..	I
" " T. Shidachi	I	..	I
" " H. Shugio	I	I
" " W. Harding Smith..	..	I	..	I
" " J. M. Swan	I	..	I
" " L. Alma Tadema, R.A.	..	I	..	I
" " R. Tayui	I	..	I
" " G. A. Tomkinson	I	..	I
" " M. Tomkinson	I	..	I
" " A. J. R. Trendell, } C.M.G.	I	..	I
" " A. B. Walford	I	..	I
" " S. Watanabe	I	..	I
" " D. Watson	I	..	I

CATALOGUE OF THE LIBRARY,

JULY 31ST, 1893.

[Compiled by the Hon. Librarian and Hon. Assistant-Librarian, with the assistance of the Hon. Secretaries.]

- DIVISION I. Books and single Volumes, or Parts of Serials, in English and other European Languages.
- „ II. Books in the Japanese Language.
- „ III. Sets of Periodicals, Reviews and Transactions of Learned Societies (European and Japanese).
- „ IV. Maps and Plans.
- „ V. Music.
- „ VI. Catalogues of Collections, Exhibitions and Sales of Japanese Works of Art; Publishers' and Booksellers' Catalogues of Works relating to Japan, &c.
-

DIVISION I.

BOOKS AND SINGLE VOLUMES, OR PARTS OF SERIALS, IN ENGLISH
AND OTHER EUROPEAN LANGUAGES.

A.

Abreu (G. de Vasconcellos-.)

See Oriental Congress, Lisbon, 1892.

Agriculture and Commerce (Department of).

See "General View of Commerce and Industry, &c.," *also* Wada (T.), "The Mining Industry of Japan."

Alcock (Sir R.).

The Capital of the Tycoons. A narrative of three years' residence in Japan. 2 vols., 469 and 539 pp., with numerous illustrations in the text and chromolithographed Plates from sketches by C. Wirgman. 8vo., London, 1863.

From the Library of the late Col. Yule, with marginal annotations by him.

Alliance Scientifique.

Sæ Ethnographie, Société d'

Anderson (William).*

The Pictorial Arts of Japan. In 4 Parts in Portfolios. 276 pp. and 80 Plates (mostly chromolithographs or photogravures,) and many Cuts in the text. Fo., London, 1886.

CONTENTS: Part I.: Contents, General History of the Origin and Development of Japanese Art. Part II.: General History, &c. (conclusion), Pictorial Art, its various forms and applications. Part III.: Pictorial Art, forms and applications (conclusion), Technique, Characteristics. Part IV. Characteristics (conclusion). Appendix: Chinese Pictorial Art, Korean Art.

* Member of the Japan Society.

Presented by
E. Gilbertson.*

Author.*

Archéologie et Anthropologie, Congrès International, Moscou, 1892.

See Török.

Archiv für Ethnographie (Internationales).

See Mac Ritchie.

Argent (W. L.).

See Div. V.

Arnold (Sir E.).*

See "Graphic," "Bowden," *also* Div. VI.,
"Larkin" *and* "Varley."

Art Journal (The).

See Holme.

Art (Magazine of).

See Trower.

Art Words,

(Monthly Journal of the Detroit Museum of Art.) Parts for January, February, March and April, 1892. Illustrated.

Contains numerous paragraphs on Japanese Art Collections and Exhibitions.

Artistic Japan.

Illustrations and Essays. Edited by S. Bing. 6 vols., 4to. London, 1888-91.

Numerous Plates, many in colours, and Cuts. Illustrated Covers. (English Edition of "Le Japon Artistique.")

See also Trower.

Arts (Journal of the Society of).

See Div. III.; *also* "Hart (E.)," "Liberty,"
"Roberts-Austen," *and* "Stannus."

Asiatic Quarterly Review (Imperial).

See Div. III.

Asiatic Society of Japan (Transactions of).

See "Piggott," "Wigmore" *and* "Wileman."

* Member of the Japan Society.

Presented by
A. H. Griffith,
Detroit,
(Michigan)
U.S.A.

S. Bing.*

Aston (W. G.).*

A Grammar of the Japanese Written Language. 2nd edition, xii., 212, lxx. and viii. pp., royal 8vo, Yokohama, 1877.

A Grammar of the Japanese Spoken Language. 4th edition, 212 pp., 8vo, Tōkio, 1888.

Audsley (G. A.) and Bowes (J. L.).*

Keramic Art of Japan. x. and 304 pp., 32 Plates (mostly in colours,) imp. 8vo., London, 1881.

Ayrton (M. C.).

Child Life in Japan and Japanese Child Stories. 125 pp., 7 Plates by Japanese Artists and many Cuts, sm. 4to, London, (no date.)

Presented by
Author.*

”

J. L. Bowes.*

The Publishers,
Griffith, Farran
& Co.

B.

Batchelor (Rev. J.).

An Ainu Grammar. (Appendix to Professor Chamberlain's "Language, &c., of Japan, &c.") *See* Chamberlain.

Bevan (Paul).*

See Div. V.

Bible.

See Div. II.

Bing (S.).*

Exposition de la Gravure Japonaise à l'École Nationale des Beaux-Arts à Paris. Catalogue. xxiv. and 108 pp., many coloured Plates and Cuts, imp. 8vo., Paris, 1890.

Estampes d'Outamaro et de Hiroshighé. Illustrated, xvi. and 33 pp., imp. 8vo., Paris, 1893.

See also "Artistic Japan" and "Le Japon Artistique."

Author.*

Madame J.
Prevet.*

Biographical Magazine, (The).

See Boyd.

* Member of the Japan Society.

Bird (Isabella), *nunc* Mrs. I. L. Bishop.*

Unbeaten Tracks in Japan, An account of Travels in the Interior, including visits to the Aborigines of Yezo and the Shrine of Nikkô. 3rd edition, xxiv. and 336 pp., illustrated, 8vo., London, 1888.

Presented by
Author.*

Blue Books.

See Reports, Diplomatic and Consular.

Bonar.

See Reports, Consular.

Bostwick (Lieut. F. M.).

See Div. V.

Bowden (E. M.).*

The Imitation of Buddha. Quotations from Buddhist Literature for each day in the year, with preface by Sir Edwin Arnold,* 149 pp., 16mo., London, 1893.

Oriental Types of Beauty, (illustrated) Article in *The English Illustrated Magazine* for February, 1893.

Author.*

”

Bowes (J. L.).*

Japanese Marks and Seals, ix. and 379 pp., coloured frontispiece and many illustrations, royal 8vo., London, no date (1882.)

CONTENTS: Pottery.—Illuminated MSS., and Printed Books.—Lacquer, Enamels, Metals, Wood, Ivory, &c.—The Zodiacal Cycle and Year Periods.—Index.

Japanese Enamels, with Illustrations from the Examples in the Bowes Collection. x. and 111 pp., 20 Plates (2 in colours), many Cuts, 4to, London, 1886.

Author.*

”

Japanese Pottery. With Notes describing the Emblems, Poetical Associations and other Thoughts and Subjects employed in the decoration of the Wares, an account of the Festivals and some of the Customs of Japan; xxxi. and 576 pp., 16 Plates and many Cuts, from examples in the Author's Collection, and Map of Japan. Royal 8vo., Liverpool, 1890.

”

* Member of the Japan Society.

Bowes (J. L.)*—*continued.*

A Vindication of the Decorated Pottery of Japan. 63 pp., 2 Coloured Plates, photograph and Cuts, sm. 4to, Liverpool, 1891.

Printed for Private Circulation.

Boyd (T. Hunter)*

Biography and Portrait of: in *The Biographical Magazine* for September, 1892.

Brassey (Lady).

A Voyage in the Sunbeam. 64 pp., illustrated, 4to., London (no date).

Cheap Popular Edition; pp. 43 to 52 contain an account of a visit to Japan.

Brauns (Dr. D.).

Traditions Japonaises sur la Chanson, la Musique et la Danse. vii. and 106 pp., 12mo., Paris, 1890.

This work is Vol. IV. of 'La Tradition.'

Brinkley (Capt. F.)*

Self-Guide to the Science of Language, (in English and Japanese). *See* Div. II.

Note on J. Varley's Pictures of Japan. *See* Larkin, "Land of the Rising Sun."

Builder, (The).

See Piggott.

Bunsen.*

See De Bunsen.

Bureau of Commerce and Industry, Japan.

See "General View of Commerce and Industry," *also* Wada (T.), "Mining Industry."

Bureau Veritas (International Register of Shipping).

"Répertoire Général." General List of Merchant Shipping, XXIInd year (1891-92), Paris. Part I. Sailing Vessels, 910 and 147 pp., sm. 4to. Part II. Steamers, 810 and 49 pp., oblong 4to.

Contains particulars of all Japanese Steamships and of Japanese Sailing Vessels built on European principles.

Presented by
Author.*

T. Hunter
Boyd.*

A. Diósy.*

F. T. Piggott.*

P. L. Breslauer,
(London Secretary of the
"Bureau Veritas.")

* Member of the Japan Society.

Burgin (G. B.).

Japanese Fighting (Self-defence by Sleight of Body.) Article in *The Idler* for October, 1892, (Vol. II., No. 9), illustrated by George Hutchinson.

From notes on *Ju-jitsu* supplied by T. Shidachi, LL.B., M.J.S.

Presented by
Herbert G.
Barnes.

Burton (W. K.).*

Out-of-Doors Life in Japan. A Collection of Photographs, printed by K. Ogawa. 25 pp., 2 Photographs on each page, Japanese paper and figured binding, 8vo., Yokohama, (no date). See also "Milne and Burton."

Author.

Burton (W. K.)* and Ogawa (K.).

Scenes from Open Air Life in Japan. Photographed by W. K. Burton, Plates printed by K. Ogawa. Text by J. Murdoch. 14 Photographic Plates, 18 pp. text, Japanese paper and illustrated coloured covers, oblong fo., Yokohama, (no date).

W. K. Burton.*

C.

Cambridge, (The Japanese Club at).

See "Japanese Club."

Campbell (V.).

See Div. V.

Catalogues of Collections, Exhibitions, Libraries and Sales.

See Div. VI.

Century, (The).

See Stedman (E. C.).

Chamberlain (B. H.).*

The Classical Poetry of the Japanese. xii. and 227 pp., 8vo., Boston, 1880.

A Romanized Japanese Reader: consisting of Japanese Anecdotes, Maxims, &c., in easy written style, with an English Translation and Notes. In 3 Parts, 12mo., Yokohama, no date (1886).

Author.*

„

* Member of the Japan Society.

Chamberlain (B. H.)*—*continued.*

- Part I. Japanese Text, ix. and 106 pp.
,, II. English Translation, vii. and
135 pp.
,, III. Notes, Introductory Note and
Abbreviations, xiii. and 103
pp., 1 p. Japanese charac-
ters.

The Language, Mythology, and Geographical
Nomenclature of Japan viewed in the light
of Aino Studies, including an Aino
Grammar by John Batchelor, c.m.s., and
a Catalogue of Books relating to Yezo and
the Ainos, being No. 1 of "Memoirs of the
Literature College, Imperial University of
Japan;" i. and 174 pp., imp. 8vo., Tōkyō,
1887.

A Handbook of Colloquial Japanese. ii. and
486 pp., 8vo., Tōkyō, 1888.

The same, 2nd edition, xii. and 543 pp.,
8vo., Tōkyō, 1889.

Things Japanese, being Notes on various
subjects connected with Japan, for the use
of Travellers and others, alphabetically
arranged; 2nd edition, revised and en-
larged. ii. and 503 pp., with Map of Japan,
8vo, London, 1891.

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* Member of the Japan Society.

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See also Ta (M.) and Ōmura (S.).

Ozaki (Y.).

Taikio Nichiroku. Diary of the Author's Political Exile. 58 pp., sm. 8vo., Tōkio, 1888.

Presented by
W. Gowland.*

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J. Mogford.*

* Member of the Japan Society.

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| | R. | |
| Rai (Sanyō). | | Presented by
M. Soyeshima.* |
| <i>Nihon Gwaishi.</i> History of the Shōgunate.
8th Edition. 12 Vols., 8vo., Tōkio, 1883. | | |
| <i>Nihon Seiki.</i> Political History of Japan.
4th Edition. 8 Vols., sm. 8vo., Kioto,
1884. | | ” |
| | S. | |
| Senda (Ichijuro). | | W. Gowland.* |
| <i>Ki-i-no Kuni Chishi Riaku.</i> A short Geo-
graphy of Ki-i Province. Wakayama, (Ki-i
Province,) 12th Year of <i>Meiji</i> , (A.D. 1879). | | |
| <i>Sen Fi Mon.</i> | | ” |
| “An Essay with a Thousand Characters” (i.e.
Chinese Ideograms). A KOREAN BOOK. | | |
| Shiba (Shiro). | | |
| <i>See</i> Tōkai Sanshi. | | |
| Shimokawabe (Shiusiu), <i>Artist.</i> | | |
| <i>See</i> Nakamura (Y.) : <i>Kun-mō zu-i Tai-sei.</i> | | |
| Statistical Bureau of Japan (Imperial). | | H. Mutsu.* |
| <i>Dai Shichi Tōkei Nenkan.</i> Seventh Annual
Statistical Return. Tōkio, 1888. | | |
| Sui Chiku Tei, <i>alias</i> Nakayama (Yūkei). | | W. Gowland.* |
| <i>Sen Kwa Ō Den.</i> Treatise on the Decorative
Arrangement of Flowers. 4 Vols. Copi-
ously Illustrated. Ōsaka, 4th Year of
<i>Kaiei</i> , (A.D. 1851). | | |
| Suzuki (Shigetane). | | ” |
| <i>Kotoba-no Chikamichi.</i> A Handbook of the
Old Japanese Language. 5 Vols., Ōsaka,
2nd Year of <i>Kōkwa</i> , (A.D. 1845). | | |
| | T. | |
| Ta (Motonari) and Ōmura (Shigetomi). | | ” |
| <i>Tai Sen Fu (Go Shu).</i> Illustrated Descrip-
tion of Chinese Coins of the <i>Song</i> Dynasty.
Yedo, 12th Year of <i>Bunkwa</i> , (A.D. 1815). | | |

* Member of the Japan Society.

- Tachibana (Nankei).
Tō Yu Ki Kōhen. Supplementary Volumes of the "Records of Mysteries and Wonders collected during Travels in Eastern Japan." 5 Vols., Illustrated. Ōsaka, *Kwansei* Period, (A.D. 1789).
Presented by W. Gowland.*
- Taki (Yasumoto).
Kō Kei Sai Kiu Hō. Treatise on the Treatment of Sudden Illness. 3 Vols. Illustrated. Yedo, 2nd year of *Kwansei*, (A.D. 1790).
"
- Teikoku Daigaku*.
See Div. III., University of Japan (Imperial).
- Testament (New).
See Bible.
- Tōkai Sanshi, *alias* Shiba (Shiro).
Kajin-no Kigu. Remarkable Meetings of Beauties. A Novel. 8 Vols. Illustrated. Tōkio, 1888.
H. Mutsu.*
- Tsuye (Masanobu).
Sekkin San-sho Kō. A List of Minerals, with the Places where they are found. 2 Vols. 6th Year of *Meiji*, (A.D. 1873).
W. Gowland.*
- Y.
- Yano (Fumio).
Kei Koku Bidan. The Young Politicians of Thebes. A Novel. 4th Edition. Illustrated in the European manner. Tōkio, 1884. (Bound in European style).
This, the most popular novel in Modern Japan, treats of Epaminondas. Its sale has brought a fortune to the Author.
H. Mutsu.*
- Yamanaka (Kichirobei).
Seiwan Mei-yen Zushi. Illustrated Record of the Tea-Drinking Ceremonies held at Seiwan, Ōsaka. 4 Vols. Ōsaka, 9th Year of *Meiji*, (A.D. 1876).
W. Gowland.*

* Member of the Japan Society.

DIVISION III.

SETS OF PERIODICALS, REVIEWS AND TRANSACTIONS OF LEARNED SOCIETIES (EUROPEAN AND JAPANESE).

A.

Alliance Scientifique (Annuaire de l').

See Ethnographie (Société d').

Art Words,

(Monthly Journal of the Detroit Museum of Art.) Parts for January, February, March and April, 1892. Illustrated.

Contains numerous paragraphs on Japanese Art Collections and Art Exhibitions.

Artistic Japan. (Complete in 6 Vols.)

See Div. I.

Arts, Manufactures and Commerce (Society for the Encouragement of).

See Journal of the Society of Arts.

Asiatic Quarterly Review.

See Imperial and Asiatic Quarterly Review (The).

Asiatic Society of Japan. (Transactions of the).

Tōkyō, 8vo. Vol. XVII., Part I. Salt Manufacture in Japan. *A. E. Wileman*.* 66 pp., Plates, 1888.

Vol. XIX., Part II. The Music of the Japanese. *F. T. Piggott*.* 97 pp., with Music and 4 Plates, 1891.

Vol. XX., Supplement III. Materials for the Study of Private Law in Old Japan. Part III., Contract: Section I.: Money Loans, Letting and Hiring. *J. H. Wigmore*. 426 and xvii. pp., 1892.

Presented by
A. H. Griffith,
Detroit, (Mich.)
U.S.A.

Author.*

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Asiatic Society
of Japan,
Tōkyō.

* Member of the Japan Society.

B.

Blue Books.

See Div. I., Reports, Diplomatic and Consular.

Boku Chiku Zasshi.

(The Live Stock Review.) Tōkio, Fortnightly. (In Japanese.) Occasional Illustrations. 4to. No. 81, (25th May, 1892), and Nos. 88-107, (10th September, 1892, to 25th June, 1893).

British Journal of Commerce.

Illustrated organ of the Wholesale and Export Trade. Weekly, London, Fo. Nos. 881-910 (7th January to 29th July, 1893).

Duplicate copy of No. 896.

See also "*Jitsu-Yei Jitsugiyō Zasshi*," (Japanese Edition of this *Journal*).

Builder (The).

See Div. I., Piggott (F. T.), Articles, Illustrated, on "The Decorative Art of Japan."

Bureau Veritas (International Register of Shipping).

See Div. I.

C.

Cambridge (Japanese Club at).

See Japanese Club at Cambridge (The).

Catalogues, periodically issued.

See Div. VI.

Chrysanthemum (The).

A Monthly Magazine for Japan and the Far East. Illustrated. Yokohama. Vol. I., 1881, and Vol. II., 1882, complete, and Parts I.-IV. of Vol. III., 1883.

Vol. I. consists of 12 Parts, 8vo., Vol. II. of 12 Parts, 8vo., and a Supplement (No. I.), "*In Die Malo*," by H. Faulds, 8vo., (June, 1882). The 4 Parts of Vol. III. are 4to., and Parts I. and II. bear the Title "The Chrysanthemum and Phoenix."

Presented by
The Editor,
Ogura (Bunkichi).

The Editor,
W. W. Bowman.*

F. C. Nielsen.*

* Member of the Japan Society.

Commerce.

An Illustrated Weekly Journal, with which is officially incorporated *The Chamber of Commerce Journal*. London, Fo. Vol. I., Nos. 1-4, (July 5th to 26th, 1893).

Contains numerous articles and paragraphs on Japanese Commerce and Industries.

Comparative Literary Journal.

See *Összehasonlító &c. Lapok*.

Congresses (International) of Orientalists,

See Div. I., Oriental Congresses.

Consular Reports (British).

See Div. I., Reports, Consular.

D.

Débats (Journal des).

See Div. I., Koechlin (R.).

Detroit Museum and Art School.

Reports, 1891-3. See Div. I.

Deutsche Gesellschaft fuer Natur- und Voelkerkunde Ostasiens.

See *Mittheilungen der deutschen Gesellschaft, &c.*

Diplomatic Reports (British).

See Div. I., Reports, Diplomatic and Consular.

Diplomatic Review (The).

See *Free Press (The)*.

E.

Eastern and Western Review (The).

A Monthly Magazine. Illustrated. London. Vol. I., Parts I.-IV., (February to May, 1892), 4to.

Vol. II., Part I., (June, 1892), royal 8vo.

Presented by
A. Diósy.*

The Editor.

„

* Member of the Japan Society.

Eastern and Western Review (The)—*continued.*

Duplicate copy of Part III. of Vol. I. (April, 1892).

Contains articles on Earthquakes in Japan, *see* Div. I., Hart (Mrs. E.), and on other Japanese matters, and references to the Japan Society.

Eastern World (The).

A Journal for Commerce, Politics, Literature and useful Information. Fo., Tokyo. Vol. I., Nos. 3, 5, 6, and 8-18 (17th September to 31st December, 1892).

Vol. II., Nos. 1-9, (7th January to 4th March, 1893), and Yokohama, Vol. II., Nos. 10-19, (11th March to 13th May, 1893,) and 21-26, (27th May to 1st July, 1893).

See also Div. I., *The Eastern World's* Defence of the Women of Japan.

Education (Publications of the Imperial Department of).

See Div. I., and Divs. IV. and VI., *also* Div. III., University of Japan.

Ethnographie (Société d').

Annuaire de la Société d'Ethnographie et de l'Alliance Scientifique, 1890 and 1891.

See Div. I.

Bulletin de la Société d'Ethnographie. 35e Année, Nos. 70-74, (Janv.-Juin, 1893.) pp. 5-100, 8vo., Paris, 1893.

Contains "Actes et Comptes-rendus Sommaires du Comité Sinico-Japonais," (*late* "Société Sinico-Japonaise").

F.

Foreign Office Publications (British).

See Div. I., Reports, Consular and Diplomatic.

Free Press (The), *also known as* The Diplomatic Review.

(Journal of the Foreign Affairs Committees.) sm. fo. London, 1857-1872. Vol. V., (1857.) Incomplete.

Presented by
Mrs. E. Hart.*

The Editor.

Comité Sinico-
Japonais de la
Société d'Ethno-
graphie.

C. D. Collet,
late Editor of
*Diplomatic Fly-
sheets.*

* Member of the Japan Society.

Free Press (The)—*continued.*

Vols. VI.—XIV., (1858—1866.) Complete.

Vol. XV., (1867.) Incomplete.

Vol. XX., No. 2, (April, 1872).

Sundry Supplements and Fly-sheets, (1857—1862).

Index to Vols. III.—VII.

Index to Vols. XI.—XIV.

This Review, edited for many years by the late David Urquhart, was chiefly devoted to opposing the foreign policy of Lord Palmerston and to agitating against Russia. Vols. VI., IX., XII., XIII. and XV. contain articles on Diplomatic Relations with Japan. Vol. XX., No. 2 (April, 1872,) contains "Warnings to the Japanese, by a Japanese Student in Europe," and "St. Francis de Xavier on the Japanese."

Duplicates of Various Numbers of the above Review containing the articles on Foreign Relations with Japan.

Fuzoku Gaiō.

The Pictorial Magazine of Japanese Fashion, (*sic.*) A Monthly Journal, with numerous Illustrations, (many in colours.) 4to., Tōkyō, Nos. 50—51, (February to March,) and 54—55, (June, 1893).

This interesting Magazine is, in spite of its title, not devoted to Fashions, but is a valuable, copiously illustrated, record of Japanese Manners, Customs and Costume, ancient and modern. No. 54 is devoted to the Modern Japanese Army, with many Illustrations of its uniforms, accoutrements and badges of rank, &c. The English title of this Magazine has been changed, at the suggestion of the Hon. Secs. of the Japan Society, to "An Illustrated Magazine of Japanese Life."

Presented by
C. D. Collet,
late Editor of
Diplomatic Fly-
sheets.

The Publishers,
Tōyō-dō, Tōkyō.

G.

Geographical Society of Lisbon.

See Sociedade de Geographia de Lisboa.

Geological Magazine (The).

See Div. I., Milne (J.).

German Asiatic Society of Japan.

See Deutsche Gesellschaft, &c.

Graphic (The).

Vol. XLVII., No. 1220 (15th April, 1893,) pp. 411-414, and No. 1221, (22nd April, 1893,) pp. 443-445. Some Japanese Pictures (Illustrated), by Sir Edwin Arnold.*

Purchased.

H.

Hiogo News (The).

See Div. I., *Hiogo News (The)*, and *Hyogo News (The)*.

Hyogo News Fortnightly Summary (The).

Vol. IV., Nos. 11-13, (2nd, 16th and 30th June, 1893).

Presented by
J. C. Martin,*
Manager of *The Hyogo News*.

I.

Imperial and Asiatic Quarterly Review (The).

New Series. Vols. I.-VI., Nos. 1-11, (January, 1891 to July, 1893). Occasional Illustrations. Royal 8vo., Woking.

Vols. I.-V., complete.

See also Div. I., Diósy (A.), Forlong (J. G. R.), Goh (D.), Piggott (F. T.) and Tupp (A. C.).

The Editor,
G. W. Leitner,*
LL.D.

Industries.

A Journal of Engineering, Electricity, and Chemistry, for the Mechanical and Manufacturing Trades. Weekly. Illustrated. Fo., London. Vol. XII., Nos. 288-313, (1st January to 24th June, 1892). Complete.

Vol. XIII., Nos. 314-340, (1st July to 30th December, 1892). Complete.

Vol. XIV., Nos. 341-366, (6th January to 30th June, 1893). Complete.

Vol. XV., Nos. 367-370, (7th to 28th July, 1893).

This Journal, having Correspondents in Japan, contains numerous articles and paragraphs on Japanese Industries and Science.

The Editor,
G. Cawley.*

The Publishers.

* Member of the Japan Society.

J.

Japan Society, London.

"Transactions and Proceedings" and other Publications. *See* Div. I.

Japan Weekly Mail (The).

Yokohama. Vol. XIV., Nos. 18-26, (1st November to 27th December, 1890).

Vol. XV., Nos. 1-26, (3rd January to 27th June, 1891). Complete.

Vol. XVI., Nos. 1-10, (4th July to 5th September, 1891).

Vol. XVI., Nos. 12-22, (19th September to 28th November, 1891).

See also Div. I., Liberty (A. L.).

Japanese Club at Cambridge (The).

The Tenth Meeting, (Michaelmas Term, 1892). 23 pp., sm. 8vo., Cambridge, 1892.

Duplicate copy of the same.

The Eleventh Meeting, (Lent Term, 1893.) 25 pp., sm. 8vo., Cambridge, 1893.

Each of these Booklets contains the full Minutes of a Meeting and an abstract of the Minutes of all the previous Meetings. The Object of the Club is "to study the training and character of the English Gentleman."

Fitsu-Yei Fitsugiyō Zasshi.

The Anglo-Japanese Journal of Commerce and Industry. (Japanese Edition of the *British Journal of Commerce*.) Quarterly, Illustrated. 4to., London. Vol. I., Nos. 1 and 2, (March and June, 1893). 2 Copies of each.

Journal des Débats (Le).

See Div. I., Koechlin (R.).

Journal of the Society of Arts.

Weekly. Occasional Illustrations. Royal 8vo., London.

Vol. XL., No. 2049, (26th February, 1892). Contains on pp. 315-334 "Ancient and

Presented by
H. Mutsu.*

Shogoi A.
Matsura.*

Jugoi M.
Soyeshima.*

Shogoi A.
Matsura.*

The Editors,
W. W. Bowman *
and K.
Mochizuki.*

Author.*

* Member of the Japan Society.

Journal of the Society of Arts—*continued.*

Modern Art Pottery and Porcelain of Japan," by Ernest Hart,* and Discussion thereon.

Vol. XL., Nos. 2077-2086, (9th September to 11th November, 1892). pp. 897-1055, Title-page and Index.

Vol. XLI., Nos. 2087-2123, (18th November, 1892, to 28th July, 1893). pp. 1-828.

Contains numerous references to Japanese Arts, Industries and Commerce, and to the Japan Society.

See also Div. I., Hart (E.), Liberty (A. L.), Roberts-Austen (W. C.) and Stannus (H.).

Presented by
The Society of
Arts.

L.

Live Stock Review (The), Tōkio.

See "Boku Chiku Zasshi."

London and China Telegraph (The).

Weekly. La. 4to., London.

Vol. XXXIV., Nos. 1498, 1503, 1504, 1507, 1515, 1520 and 1528, (16th May to 12th December, 1892).

Vol. XXXV., Nos. 1537, 1538, 1551, 1553, 1557 and 1560, (13th February to 26th July, 1893).

These Numbers contain, besides Summaries of News from the Far East and Articles on Japanese Affairs, Reviews, &c., full Reports of the Japan Society's Meetings and Annual Dinners, and Articles and Paragraphs on the Society and its work.

Some of these
Numbers pre-
sented by the
Editor, A. G.
Angier, the rest
purchased.

M.

Mittheilungen der deutschen Gesellschaft fuer Natur- und Voelkerkunde Ostasiens in Tokio.

(Transactions of the German Asiatic Society of Japan.) Illustrated, 4to., Yokohama, 1889-92.

Vol. V., (Parts 41-50, pp. 1-512, 15 Plates.) April, 1889 to October, 1892. Complete.

Supplement I. to Vol. V.: Toku gawa-Gesetzsammlung, *Otto Rudorff*, ix. and 141 pp., 4to., Yokohama, 1889.

Presented by
Deutsche Gesell-
schaft fuer &c.,
Tōkio.

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* Member of the Japan Society.

Mittheilungen der deutschen Gesellschaft fuer
Natur- und Voelkerkunde Ostasiens in Tokio
—*continued.*

Supplements Nos. II. and III. to Vol. V.,
Nihongi, Translated into German by
Dr. K. Florenz, Part III., Books XXII.—
XXIV., pp. xxxii. and 55, and 18 and 32,
4to., Yokohama, 1892.

Duplicate copies of Parts 47-50, of above.

Mittheilungen aus der Medicinischen Facultaet
der Kaiserl.-Japanischen Universitaet.

See University of Japan (Imperial).

O.

Odd Volumes (Publications of Ye Sette of).

See Div. I.

Oriental Congresses (Publications of).

See Div. I.

Összehasonlító Irodalomtörténelmi Lapok.

Comparative Literary Journal (*sic.*) sm.
4to., Kolozsvár, 1878.

Vol. II., Nos. XXI.—XXII., (January, 1878).

Vol. III., Nos. IV.—VIII., and X., (February
to April, and May, 1878).

Vol. IV., Nos. IV.—VI., (September to
October, 1878).

This curious periodical, Edited by Prof. H. Meltzl,
(*See* Div. I.) contains philological and literary
articles by various eminent linguists, and translations,
the leading feature being that the writers use, in
every case, a language other than their native
tongue, or translate from one foreign language into
another.

P.

Piccadilly.

Social, Financial, Dramatic, Literary, and
Sporting Review. Weekly. Fo., London,
1893. No. 286 (Portrait.) 6th July,
1893. Contains, on pp. 15-16, Report of
the Japan Society's Second Annual Dinner
and paragraph on the Society and its work.
(3 Copies).

Presented by
Deutsche Gesell-
schaft fuer, &c.,
Tōkio.

F. von
Wenckstern.*

A. Diósy.*

Captain C.
Rolleston.*

* Member of the Japan Society.

Polynesian Society (The Journal of the).

Quarterly. Imp. 8vo., Wellington, N.Z., 1892.

Vol. I., Nos. 1-3, (April, July, October, 1892), pp. 1-194.

Presented by
The Polynesian
Society,
Wellington, N.Z.

R.

Reports (British, Diplomatic and Consular).

See Div. I., Reports, Diplomatic and Consular.

S.

Sanitary Bureau (Central), Imperial Japanese Home Office.

Summary of the Annual Reports, 1884-87, 1888-89. See Div. I.

Science and Art.

A Journal for Teachers and Students and Technical Education. Monthly, Illustrated. 4to, London. Vol. VI., Nos. 61-72, (April, 1892, to March, 1893).

Vol. VII., Nos. 73-76, (April to July, 1893).

Contains numerous references to Japanese Art, &c.

See also Div. I., Lineham (Mrs. R. S.).

Mrs. R.
Lineham.*

Seismological Society of Japan (Transactions of the).

Vols. I.-XVI., numerous Plates, Diagrams and Maps. 8vo., Tokio, 1880-92.

A Complete Set of these *Transactions*.

J. Milne,* F.R.S.

Sociedade de Geographia de Lisboa (Boletim da).

Serie Xa., Nos. 6-12, 1891, 8vo., Lisboa. (Maps).

Serie XIa., Nos. 1-12, 1892, Complete. 8vo., Lisboa. (Maps).

Indices e Catalogos. A Bibliotheca: I., Obras Impressas. 103 pp., 8vo., Lisboa, 1893.

See also Div. I., Oriental Congress, Lisbon, 1892, Publications issued on behalf of the Congress by the Geographical Society of Lisbon.

Sociedade de
Geographia,
Lisboa.

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* Member of the Japan Society.

Société des Études Japonaises, Chinoises,
Tartares et Indo-Chinoises (Mémoires de la).

Tome II., complete, in 2 Parts. Session
1877 and 1878, 208 pp., 8vo., Paris,
1878 79.

See also Société Sinico-Japonaise *and* Div. I.,
De Rosny (L.).

Société d'Ethnographie.

See Ethnographie (Société d').

Société Sinico-Japonaise (Actes de la).

Tome XIX., No. 4, (October to December,
1891. Portrait. 54 pp., 8vo., Paris, 1891.

See also Société des Études Japonaises, &c.,
and Société d'Ethnographie *and* Div. I.,
De Rosny (L.).

Society of Arts.

See Journal of the Society of Arts.

Strangers' Home for Asiatics, Africans and
South Sea Islanders (The).

Reports for 1887, 1888, 1889, 1890 and
1891. 8vo., Illustrated, London.

Contains particulars relating to Japanese Seamen in
London.

See also Div. I., Strangers' Home for Asiatics,
&c., *and* Salter (J.).

Studio (The).

An Illustrated Magazine of Fine and Applied
Art. Monthly, 4to., London.

Vol. I., Nos. 1-4, (April to July, 1893).

Numerous references to Japanese Art, and to the
Japan Society.

See also Div. I., Holme (Chas.).

T.

Teikoku Daigaku.

See University of Japan (Imperial).

T'oung Pao.

Archives pour servir à l'Étude de l'Histoire,
des Langues, de la Géographie et de
l'Ethnographie de l'Asie Orientale, (Chine,

Presented by
"Société Sinico-
Japonaise," Paris.

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Strangers' Home
for Asiatics, &c.,
London, E.

The Editor,
Gleeson White.*

A. Diósy.*

* Member of the Japan Society.

Young Pao—continued.

Japon, etc.), rédigées par G. Schlegel et H. Cordier. Royal 8vo., Leide.

Vol. I., (complete, Parts 1-5,) 1890-91. iv., 444 and iii. pp., Errata. Illustrated covers, royal 8vo., Leide, 1890.

See also Div. I., Schlegel (G.).

U.

University of Japan (Imperial).

Calendar, for the Year 2539-40 (A.D. 1879 80.) 163 pp., in English and 101 pp. in Japanese. 8vo., Tokio, 1880.

The same for 1887-88. 195 pp., 8vo., Tōkyō, 1888.

The same for 1888-89. 193 pp., 8vo., Tōkyō, 1888.

The same for 1889-90. ii. and 205 pp., 8vo., Tōkyō, 1889.

Memoirs of the Literature College.

See Div. I., Batchelor (J.) and Chamberlain (B. H.).

Memoirs of the Science Department.

See Div. I., Morse (E. S.).

Mittheilungen aus der Medicinischen Facultaet der Kaiserlich-Japanischen Universitaet.

Band I., No. V. ii. and 41 pp., 3 coloured Plates, 4to., Tokio, 1892.

V.

Veritas (Bureau).

See Div. I., Bureau Veritas, Répertoire Général, (General List of Merchant Shipping.

Presented by
A. Diósy.*

F. T. Piggott.*

F. von
Wenckstern.*
A. Sato.*

A. Diósy.*

* Member of the Japan Society.

DIVISION IV.

MAPS AND PLANS.

A.

Agricultural Production of the Japanese Empire
(Atlas of the).

Published by the Imperial Geological Office
of Japan. 23 Maps and Index. Fo.,
Tōkio.

Agronomic Maps

of the following Provinces of Japan :
Awa, Higo, Iwaki, Iwashiro, Kai, Kazusa,
Kōtsuke, Musashi, Rikuzen, Sagami,
Shimōsa, Shimotsuke, Shinano. In 10
Maps, 4to.

Explanatory Text to the above, (in Japanese).
10 Vols., 8vo. Tōkio, 1887-92. Published
by the Imperial Geological Office of Japan.

See also Fesca (M.) and Sericulture.

E.

Education (Imperial Japanese Department of).

See Japanese Empire (Map of the).

F.

Fesca (M.).

See Div. I., (Beitraege zur Kenntniss der
Japanischen Landwirthschaft).

G.

Geographical Society (Royal).

See Royal Geographical Society, London.

Presented by
H. Mutsu.*

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* Member of the Japan Society.

Geological Office of Japan (Imperial).

See Agricultural Production (Atlas of the),
Agronomic Maps *and* Geological Survey.

Geological Survey of Japan.

Index Map. 1 Sheet, Tōkio, 1889.

Reconnaissance Maps : Geological Divisions
I., II. and III., in 3 Maps, Scale 1—400,000.
Tōkio, 1886—90.

Geological Maps (Coloured) of the following
Subdivisions : Asume, Chiba, Fuji, Ishi-
nomaki, Izu, Kazusa, Kitsuregawa, Kōfu,
Mayebashi, Mito, Nagano, Nagoya, Nikkō,
Ogashima, Sado, Shirakawa, Shizuoka,
Tōkyō, Toyama, Toyohashi, Ueda, Yok-
kaichi, Yokohama. 23 Sheets, Scale
1—200,000, with 3 Supplementary Maps.
Tōkio, 1887—92.

Explanatory Text to the above, (in Japanese),
24 Vols., 8vo., Tōkio, 1887—92.

Reconnaissance Maps of Topographical
Divisions I., II. and III., in 3 Maps, Scale
1—400,000. Tōkio, 1884—90.

Topographical Maps of the following Sub-
divisions : Aizu, Akita, Asume, Chiba,
Fuji, Hieiizan, Ichinoseki, Ishinomaki, Izu,
Kazusa, Kitsuregawa, Kōfu, Mayebashi,
Mito, Nagano, Nagoya, Nikkō, Ogashima,
Ōsaka, Sado, Shirakawa, Shizuoka, Tōkio,
Toyama, Toyohashi, Ueda, Yokkaichi,
Yokohama. 28 Sheets, Scale 1—200,000.
Tōkio, 1887—92.

See also Harada (Dr. T.).

H.

Harada (Dr. T.).

See Div. I., (Die Japanischen Inseln : Eine
Topographisch-Geologische Uebersicht.)

Hokkaido.

See Royal Geographical Society, London.

* Member of the Japan Society.

Presented by
H. Mutsu.*

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J.

Japanese Empire (Map of the).

Dai Nippon Zen Koku Zu. Map of the Japanese Empire, in 2 Sheets, Scale 15 *Ri* to 13½ Centimeters. By Miyamoto (Sampei.) Published by the Imperial Department of Education. (Each sheet 5 ft. 9 in. × 8 ft. 6½ in.) Tōkio, 19th Year of *Meiji*, (A.D. 1886.)

Presented by
W. Gowland.*

K.

Kioto (City of).

Bird's-eye View, coloured. 2nd Edition,
Kioto, 1889.

N. Okoshi.*

L.

Landor (A. H. Savage).

See Royal Geographical Society, London.

M.

Milne (J.).*

See Royal Geographical Society, London.

P.

Plans of Cities.

See Kioto and Tōkio.

R.

Royal Geographical Society, London.

Sketch Map of the Island of Yesso, (Hokkaido.), showing the Routes of Prof. J. Milne* and of A. H. Savage Landor. Scale 1—500,000. London, 1893.

Published by the Royal Geographical Society to illustrate Papers by J. Milne and A. H. S. Landor.

A. Diósy.*

S.

Sericulture.

Map of the Silk-growing Districts of Japan. Supplement to the *Bo-Yōki Shimbun* ("Trade News,") Yokohama, Sept., 1892. (Folded in 4to.)

N. Okoshi.*

* Member of the Japan Society.

T.

Tōkio (City of).

Plan, Coloured. Tōkio, 1889.

Topographical Survey of Japan.

See Geological Survey, (Topographical Maps,) and Harada (Dr. T.), also Plans.

Presented by
N. Okoshi.*

Y.

Yesso (Yezo), Sketch Map of.

See Royal Geographical Society, London.

DIVISION V.

MUSIC.

A.

Argent (W. I.).

See National Anthem (Japanese).

B.

Bevan (Paul).*

Miyako-Dori. Japanese Melodies collected and arranged for the Voice or Pianoforte by Paul Bevan, M.A., Hon. Treasurer of the Japan Society, London. (English Lyrics by Mrs. Antonia Williams.) Numerous Illustrations in the Text from Drawings by Hokusai, Kuniyoshi and other famous Japanese Artists, and from Photographs by the Compiler. Illustrated covers (floral design from Japanese original, reproduced in colours by C. Gillot,* Paris.) 12 pp., Fo., London, 1893. (2 Copies).

P. Bevan.*

CONTENTS: Explanatory "Ouverture."—Japanese National Anthem, (*Kimi-ga-Yo*), Arrangement dedicated to the Japan Society.—*Yosakoi*, Love Song.—*Mansai*, New Year's Song.—*Sayonara*, Farewell.—*Funs-nori Uta*, Nagasaki Nautical

* Member of the Japan Society.

Bevan (Paul) *—*continued.*

Song.—*Miya Sama*, War Song of the Imperial Army (1867-8.) Arrangement dedicated to Alfred East.*—*Chō-Chō Tombo*, "Butterfly! Dragon Fly!"—*Honen Uta*, Harvest Song, (*Choya kina*, &c.) Arrangement dedicated to B. Y. Bevan, H. C. Bond* and Major-General Cunliffe.*

These Melodies were played by the "Bijou Orchestra," (J. Pougher, Conductor,) at the Society's Second Annual Dinner, (27th June, 1893).

Presented by
A. Diósy.*

Bostwick (Lieut. F. M.), U.S. Navy.

Oyuchasan. Composed by Lieut F. M. Bostwick, U.S. Navy, and sung to the air of "Rosalie." 3 pp. Music, 10 pp. Text. Original Japanese Coloured Illustrations on nearly every page. Japanese binding. Illustrated covers. 20 pp., 8vo., Tōkio, 1890.

Banjo Accompaniment to the Same. Arranged by Clifford Essex. 1 p., Fo., London, no date (1892).

"

Oyuchasan. (The Belle of Japan.) Written by F. M. Bostwick. Music by Meyer Lutz. (Sung by Miss Letty Lind, in the Gaiety Burlesque "Cinder-Ellen up too late.") 5 pp., Fo., London, 1892.

Mrs. Diósy.

Kohanasan. (The Prettiest Girl in Kobe.) Words by Lieut. Bostwick. Music by Clifford Essex. 5 pp., Fo., London, no date (1893), and Banjo Accompaniment 2 pp.

Madame
J. Prevet.*

Brauns (Dr. D.).

See Div. I., (Traditions Japonaises sur la Chanson, la Musique et la Danse).

C.

Campbell (V.).

"*Waska Singty Wee.*" A Japanese Love Song. Words by Stanhope Clarke. Music (for Voice and Piano) by Vivares Campbell. 5 pp., Illustrated cover. Fo., London, no date (1892?).

A pseudo-Japanese Comic Song.

The Publishers:
Lyric Music
Publishing
Company,
London.

Clarke (S.).

See Campbell (V.).

* Member of the Japan Society.

E.

Essex (Clifford).

See Bostwick (Lieut. F. M.), *Oyuchasan* and
Kohanasan.

G.

Gilbert (W. S.).

See Sullivan (A.), "The Mikado."

J.

Japanese National Anthem (The).

Translated from the Original by S. Uyeno
and adapted by J. H. Taverner. Music
arranged from the original by W. I. Argent.
Dedicated (by permission) to H. I. J. M.'s
Hon. Consul at Liverpool and Mrs. Bowes.
1 p., 4to., Liverpool, 1891. (95 Copies.)

Played by the "Bijou Orchestra" (J. Pougher, Con-
ductor,) at the Society's First Annual Dinner,
(23rd June, 1892).

L.

Le Brunn (G.).

The Jap. Composed by George Le Brunn.
Words by Richard Morton. (Sung by Dan
Leno.) 5 pp., Fo. Illustrated cover,
London, 1893.

Lutz (Meyer).

See Bostwick (Lieut. F. M.), *Oyuchasan*
(English Edition).

M.

Morton (R.).

See Le Brunn (G.), "The Jap."

N.

National Anthem (Japanese).

See Japanese National Anthem.

Presented by
J. L. Bowes.*

A. Diósy.*

* Member of the Japan Society.

P.

Piggott (F. T.).*

Musical Examples for reference at the Lecture on "The Music of Japan," delivered by F. T. Piggott before the Society for Encouragement of the Fine Arts. London, no date (1892).

Principal Tunings of the Modern Japanese *Koto*. 2 pp., 4to., London, 1892.

See also Div. I., Piggott (F. T.), The Music of the Japanese (*Trans. Asiat. Soc. of Japan*), the Music of Japan, (*Proceedings of the Musical Assoc.*), and The Music and Musical Instruments of Japan. (Illustrated, demy 4to., London, 1893.)

The above works are fully described in Div. I.

S.

Southgate (T. L.).

See Div. I., Piggott (F. T.), The Music and Musical Instruments of Japan. Notes by T. L. Southgate.

Sullivan (A.).

The Mikado; or, The Town of Titipu. Opera composed by Arthur Sullivan, written by W. S. Gilbert. Vocal score. Arrangement for Pianoforte by G. L. Tracy, (of Boston, U.S.A.) Music, Words of Songs, Cast, Contents. 152 pp., 4to., London, 1885.

No. 5 of Act. II. is the Japanese War Song *Miya Sama*, &c.

T.

Taverner (J. H.).

See Japanese National Anthem.

U.

Uyeno (S.), *Translator*.

See Japanese National Anthem.

W.

Williams (Mrs. Antonia).

See Bevan (P.), *Miyako-Dori*, Japanese Melodies. English Lyrics by Mrs. Antonia Williams.

Presented by
Author.*

”

A. Diósy.*

* Member of the Japan Society.

DIVISION VI.

CATALOGUES OF COLLECTIONS, EXHIBITIONS AND SALES OF JAPANESE
WORKS OF ART, PUBLISHERS' AND BOOKSELLERS' CATALOGUES
OF WORKS RELATING TO JAPAN, &C.

A.

Arkwright (W.).*

Catalogue of the Arkwright Oriental Collection of Chinese and Japanese Porcelain, Pottery and Lacquer from Sutton Scarsdale, Chesterfield. 18 pp., 4to., London, no date, (1893.) 2 Copies.

Collection exhibited in London in June and July, 1893.

Presented by
W. Arkwright.*

B.

Beaux-Arts (École Nationale des), Paris.

See Bing (S.).

Bing (S.).*

Exposition de la Gravure Japonaise à l'École Nationale des Beaux-Arts à Paris. Catalogue. xxiv. and 108 pp., many coloured Plates and Cuts, imp. 8vo., Paris, 1890.

Estampes d'Outamaro et de Hiroshighé. Illustrated, xvi. and 33 pp., imp. 8vo., Paris, 1893.

Author.*

Madame
J. Prevet.*

Boston (U.S.A.) Museum of Fine Arts.

See Fenollosa (E. F.).

Bowes (J. L.).*

Handbook to the Bowes Museum of Japanese Art Work, Liverpool. 48 pp., with Reference Plan. 8vo., Liverpool, 1893.

Printed, on Japanese paper, for private circulation.

Author.*

* Member of the Japan Society.

Buchanan (J.).

A Catalogue of Second-hand Books. Nos. 50-53, 1893. Each 16 pp., 8vo., London, 1893.

Presented by
J. Buchanan.

Burlington Fine Arts Club (The).

See Dillon (F.).

Burty (Ph.),

Collection Ph. Burty. Catalogue de Peintures et d'Estampes Japonaises, de Kakémonos, &c., et de Livres relatifs à l'Orient et au Japon. Vente du 16 au 20 Mars, 1891. Préface par Ernest Leroux. xv. and 223 pp., Illustrated, imp. 8vo., Paris, 1891.

E. Tronquois.

C.

Christie, Manson and Woods.

Catalogue of Sale of a Collection of Japanese Porcelain and Curiosities (Enamel, Bronzes, Carvings in Ivory and Lacquer Work, &c.) the property of D'Arcy Reeve, Esq. of Great Marlow, Bucks. 23 pp., royal 8vo., London, November, 1892.

P. Bevan.*

Cornwall County Fisheries Exhibition, 1893.

Official Catalogue of the Exhibition held at Truro, 25th July to 16th August, 1893. 184 pp., 8vo., Plymouth, 1893. (9 Copies).

Pp. 173-177 contain the Catalogue of the Loan Collection organised and exhibited by the Japan Society to illustrate the Fisheries and Marine Products of Japan, the Dress and Customs of its Fishermen, and Representations of Fish, &c., in Japanese Art Work. This Collection formed a special Section of the Exhibition. Other references to the Society on pp. 6 and 28, and to Japan on pp. 19, 36, 77, and 182.

The Executive
of the
Exhibition.

D.

Dillon (F.).*

Catalogue of the Exhibition of Japanese and Chinese Works of Art at the Burlington Fine Arts Club. Introductory Remarks by F. Dillon. 56 pp., 4to., London, 1878.

Author.*

* Member of the Japan Society.

Dillon (F.) * and (E.).

Catalogue of Sale of a Collection of Chinese and Japanese China and Curios, Collected by Messrs. Frank and Edward Dillon (the greater portion exhibited at the Burlington Fine Art Club, 1878.) China, Enamels, Bronzes, Screens, &c. Including Catalogue of Sale of 2 other Collections. Sold by Robinson and Fisher. 16 pp., royal 8vo., London, April, 1893. (2 Copies).

Presented by
F. Dillon.*

E.

East (Alfred).*

Catalogue of a Collection of Pictures and Drawings of the Landscape of Japan, by Alfred East, R.I. Exhibited at the Fine Art Society's, (Exhibition No. 73), with an Introduction and Notes by Dr. F. A. Junker. 24 pp., 8vo., Illustrated cover, London, 1890. (2 Copies).

Alfred East.

École Nationale des Beaux-Arts, Paris.

Exposition de la Gravure Japonaise, 1890.
Catalogue. See Bing (S.).

Education (Imperial Japanese Department of).

A Catalogue with Explanatory Notes of the Exhibits from the Department of Education, Empire of Japan, in the International Health and Education Exhibition, held in London, 1884. Introduction by Tejima (Seichi), Commissioner, &c. iv. and 30 pp., Plan. 8vo., London, 1884. (2 Copies.)

A. Diósy.*

The same, *bound together with* General Outlines of Education in Japan. Specially prepared for the International Health Exhibition, London, 1884. Compiled and Translated by the Bureau of General Business, Department of Education. 29 pp., and 1 p. Contents, London, 1884.

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The above Catalogues, presented to A. Diósy, I. & R. Austro-Hungarian Hon. Commissioner at the Exhibition, by his Japanese Colleague, S. Tejima, are not mere Lists of Objects, but contain valuable Notes on Japanese Education.

* Member of the Japan Society.

Evans (M.) & Co.

A Catalogue of Books relating to India and the East, (China, Japan, &c.) No. 12. 88 pp., 8vo., London, May, 1892.

Presented by
Hyde Clarke.*

F.

Fenollosa (E. F.).

Museum of Fine Arts. Department of Japanese Art. Special Exhibitions of the Pictorial Art of Japan and China. No. 1. Hokusai, and his School. Catalogue. Introductory Remarks by E. F. Fenollosa, Curator of the Dept. of Japanese Art. xix. and 35 pp., 8vo., Boston, (U.S.A.) 1893.

The Museum of
Fine Arts,
Boston, (Mass.)
U.S.A.

Fine Art Society (The), London.

Catalogue of, and Notes upon the Loan Exhibition of Japanese Art held at the Fine Art Society's (Exhibition No. 56.) Introduction by Marcus B. Huish.* 116 pp., Glossary of Japanese Words used in the Catalogue, and 2 pp. Prospectus. 8vo., London, 1888.

M. B. Huish.*

See also East (Alfred) Catalogue of his Pictures of Landscape of Japan (Exhibition No. 73), and Parsons (A.), Exhibition No. 110.

Foster (Messrs.).

Catalogue of Sale of a Collection of Illustrated Japanese Books by Hokusaj, Kitagawa Utamaru, &c., &c., Japanese Kake-monos, and a few antique Screens, formed by a Resident at Yokohama. 10 pp., royal 8vo., London, May, 1893. (4 Copies).

E. Meregalli.

Catalogue of the Collection of selected specimens of Japanese Chromo-xylography formed by Signor' E. Meregalli, of Yokohama and Milan.

G.

"G. (W.)"

Descriptive Catalogue of the Japanese Humorous Groups in the Crystal Palace. With Notes on the Manners and Customs

A. Diósy.*

* Member of the Japan Society.

"G. (W.)"—*continued.*

which they illustrate. By "W. G." 8 pp., 8vo., Sydenham, 1877.

These Humorous Figures were presented to the Crystal Palace Company by Abel Gower, Esq., H.B.M. Consul at Ōsaka and Hiogo.

Gowland (W.).*

See Japan Society. Catalogue of Exhibition of his *Kakemono*.

H.

Hart (Ernest).*

The Japan Society, London. The Sixth Ordinary Meeting, 8th December, 1892. Catalogue of Objects lent for Exhibition by Mr. Ernest Hart, *Member of Council*, to illustrate Mrs. Salwey's* Paper "On Japanese Fans." 4 pp., 8vo., London, 1892. (2 Copies.)

The same, Type-written. 8 pp., Fo., London, 1892.

See also Div. I., Catalogue of Objects of Japanese Art and Index of Artists, in his "Lectures on Japanese Art Work."

Hartley (H. Haigh).

Catalogue of Books for Sale (including Works on Japan, &c.). Nos. 18, (February) and XX., (May,) 1893. 12 and 16 pp., 8vo., London, 1893.

Health Exhibition (International), London, 1884.

See Education (Imperial Japanese Department of), and Sanitary Bureau (Central), Imperial Japanese Home Office.

Hiroshige (Pictures by).

See Bing (S.).

Hokusai and his School (Pictures by).

See Fenollosa (E. F.).

Horniman Museum (The).

Guide for use of Visitors. Seventh Edition. 12 pp., 8vo., London, no date (1892?).

The Horniman Museum at Forest Hill, S.E., London, is thrown open to the public by Mr. F. J. Horniman* on days which can be ascertained on application to the Curator, Mr. R. Quick.* It contains a Japanese Collection.

Presented by Ernest Hart.*

„

H. Haigh Hartley.

R. Quick,*
Curator,
Horniman
Museum.

* Member of the Japan Society.

Huish (M. B.).*

See Fine Art Society (The), Introduction to Catalogue of, and Notes upon the Loan Exhibition of Japanese Art, 1888.

Huish (M. B.) * and Kataoka (M.).

Catalogue of Signatures of Japanese Makers of Lacquer, Metal Work, Netsukés, &c. Compiled by M. Kataoka under the superintendence of Marcus B. Huish. 34 pp., royal 8vo., London, 1888. (Printed for private circulation.)

Contains more than 400 Signatures.

Presented by
M. B. Huish.*

I.

Imai (K.).

See Div. II., his Catalogue of Selected Chrysanthemums, (*Kikkwa Miji-Sen*).

J.

Japan Society (The), London.

Catalogue of the First Exhibition. (The First Exhibition, 13th and 14th July, 1892. Catalogue of *Kakemono*, selected from the Collection of W. Gowland,* F.C.S., M.A.I., &c., to illustrate his Paper on "The Naturalistic Art of Japan.") 4 pp., la. post 8vo., July, 1892. In GUARD-BOOK No. 1, "Specimens of Notices, &c."

The same, revised. See pp. 67-71 of Vol. I. of "Transactions and Proceedings."

Abstract of same, communicated to the Press, July, 1892. (Slip.) 3 Copies.

Catalogue of the Library and Museum, with List of Donors, List of Portraits of Members, &c. 31st July, 1893. Extract from Vol. I. of "Transactions and Proceedings." Royal 8vo., London, 1893.

See also Hart (E.), Catalogue of Exhibits to illustrate Mrs. Salwey's* Paper "On Japanese Fans."

Printed by Order
of the Council.

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* Member of the Japan Society.

Junker (F. A.).

See East (Alfred), Introduction and Notes to Catalogue of A. East's* Pictures of the Landscape of Japan.

K.

Kataoka (M.).

See Huish and Kataoka.

L.

Larkin (T. J.).*

Catalogue of an Exhibition of Old Prints and Modern Pictures by Japanese Artists, and a Collection of specially selected Examples of Oriental Art Work. 32 pp., 8vo., London, June, 1891. (2 Copies.)

"Land of the Rising Sun." (Second Series.) Catalogue of an Exhibition of Pictures of Japan by John Varley,* with Introductory Note on John Varley's Work by Sir Edwin Arnold.* 18 pp., 8vo., London, 1891. (2 Copies.)

"Land of the Rising Sun." (Concluding Series.) Catalogue of an Exhibition of Pictures of Japan by John Varley* and 61 Drawings by the celebrated Japanese Artist, Watanabe (Seitei), with an Introductory Note by Sir Edwin Arnold,* and Editorial Note by Captain Brinkley.* 28 pp., 8vo., London, April to May, 1892. (2 Copies.)

The same.

Leroux (E.).

See Burty (Ph.), Catalogue de la Vente de sa Collection. Préface par Ernest Leroux.

Lisbon Geographical Society.

See Sociedade de Geographia de Lisboa.

Lumley (E. & H.).

Catalogue of Sale of a choice Collection of Japanese Art Objects. 10 pp., 8vo., London, 1893. (2 Copies.)

Presented by
The Compiler.*

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Hyde Clarke.*

E. & H. Lumley.

* Member of the Japan Society.

Luzac & Co.

List of a choice Selection of Works on the Languages, Literature, History, Religions, &c., of Eastern and Northern Asia. 45 pp., 8vo., London, 1892.

Oriental List. 8vo., London. Vol. III., complete. Nos. 1-12 (January to December, 1892.) 136 pp.

Vol. IV., Nos. 1-7, (January to July, 1893).

Each No. of this *List* contains a Short Review of current Oriental Literature.

Duplicates of Nos. 6-12, Vol. III., (June to December, 1892), and of No. 1, Vol. IV., (January, 1893).

Presented by
The Publishers,
Luzac & Co.

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M.

Maisonneuve (J.).

Catalogue des Livres de fonds et en nombre. (Works on Japan and the East in general.) 129 pp., 8vo., Paris, 1891.

A. Diósy.*

Meregalli (E.).

See Foster (Messrs.), Catalogue of Sale of his Collection.

Murai (J.).

See Sanitary Bureau (Central), Imperial Japanese Home Office.

Museum of Fine Arts, Boston, U.S.A.

See Fenollosa (E. F.).

N.

Nagai (K.).

See Sanitary Bureau (Central), Imperial Japanese Home Office.

Naval Exhibition (Royal), London, 1891.

Official Catalogue. 542 pp., Plans. Illustrated cover, 8vo., London, 1891.

References to British Naval service in Japanese waters.

A. Diósy.*

* Member of the Japan Society.

Nijhoff (M.).

Catalogue de Livres sur les Possessions Néerlandaises, &c., la Chine et le Japon, &c. No. 236, Avril, 1893. 279 pp., la. 8vo., La Haye, 1893.

Presented by
The Publisher,
M. Nijhoff.

O.

Oriental Congresses.

Catalogues of Works presented to Oriental Congresses, Lists of Members, &c. *See* Div. I., Oriental Congresses.

P.

Parsons (Alfred).*

Catalogue of a Collection of Water Colour Drawings by Alfred Parsons, R.I., Illustrating Landscapes and Flowers in Japan, Exhibited at the Fine Art Society's, (Exhibition No. 110,) July, 1893, with a Prefatory Note by the Artist. 22 pp., 8vo., London, (1893). (2 Copies.)

Author.*

Parsons (E. & Sons).

Book-Hunter's List of excellent Books and Engravings, &c. (Including works on Japan.) No. 209. 36 pp., 8vo., London, 1893.

The Publishers,
E. Parsons
& Sons.

Paul (Kegan), Trench, Trübner & Co., Limited.

See Trübner & Co., Limited.

Pfoudes (C.).

Japanese Art Treasures. Catalogue. (With Introduction, descriptive and explanatory Notes and Appendix on Native Literature.) 79 pp., la. 8vo., New York, May, 1876.

A. Diósy.*

Portrait Painters.

See Society of Portrait Painters.

Q.

Quaritch (B.).

A Catalogue of Works on the Languages, History and Geography of America, Asia,

The Publisher,
B. Quaritch.

* Member of the Japan Society.

Quaritch (B.)—*continued.*

and Africa. Part IV., with Supplement to three preceding catalogues. 278 pp., royal 8vo., London, 1891.

A Rough List of Recent Purchases (including Works on Japan.) Royal 8vo., London. Nos. 126-134, (July to September, and November, 1892, and January to April, and July, 1893).

Duplicates of Nos. 129, & 131-133 of above.

Quick (R.).*

See Horniman Museum (The), Guide to the Museum.

R.

Reeve (D'Arcy).

See Christie, Manson and Woods, Catalogue of Sale of his Collection.

Robinson & Fisher.

See Dillon (F. and E.), Catalogue of Sale of their Collection.

Royal Naval Exhibition, London, 1891.

See Naval Exhibition (Royal).

S.

Sanitary Bureau (Central), Imperial Japanese Home Office.

A Descriptive Catalogue of the Exhibits sent by the Sanitary Bureau of the Japanese Home Department to the International Health Exhibition, London, 1884. Prepared under the direction of K. Nagai, Commissioner, and J. Murai, Assistant Commissioner. viii. and 136 pp., Plans, 8vo., London, 1884.

This Catalogue, presented to A. Diósy,* I. and R. Austro-Hungarian Hon. Commissioner, by his Colleagues, the Japanese Commissioners at the Exhibition, is not a mere List of Exhibits, but contains valuable Notes, Statistics and detailed Information on a great variety of Japanese matters.

Presented by
The Publisher,
B. Quaritch.

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A. Diósy.*

A. Diósy.*

* Member of the Japan Society.

Shugio (H.).*

Catalogue of a Collection of Oil Paintings and Water Colour Drawings by American and European Artists and of *Oriental Art Objects*, belonging to T. E. Waggaman, of Washington, (D.C.). Compiled and Edited by H. Shugio. Preface by T. E. Waggaman. iv. and 318 pp., 8vo., New York, 1893.

Pp. 19-318 contain Introductory Remarks on Japanese Ceramics, and Catalogue of the Waggaman Ceramic Collection.

Sociedade de Geographia de Lisboa.

Indices e Catalogos: A Bibliotheca: I., Obras Impressas. 103 pp., 8vo., Lisboa, 1893.

Society of Portrait Painters.

Catalogue of Third Exhibition, held at the Grafton Galleries, May, 1893. 60 pp., 12mo., London, 1893.

Contains names of Paintings by Various Artists who are Members of the Society of Portrait Painters and of the Japan Society.

T.

"Tank Kee."

List of Works on China. Comprising in part the Library of "Tank Kee," Marshalltown, (Iowa,) U.S.A. No date (1892?). 35 pp., Portrait. 12mo., Marshalltown, (Iowa,) U.S.A.

Tejima (S.).

See Education (Imperial Japanese Department of), Publications issued in connection with the International Exhibition of Health and Education, London, 1884.

Titsingh (Dr. J.).

L'Art Japonais. Collection du Docteur J. Titsingh, à La Haye. iv. and 73 pp., Illustrated, imp. 8vo., Amsterdam, 1893.

The same, 3 more copies.

Presented by
The Compiler
and Editor,
H. Shugio.*

Sociedade de
Geographia,
Lisboa.

A. D

F. von
Wenckstern.*

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E. J. van
Wisselingh.*

* Member of the Japan Society.

Trübner & Co., Limited (Kegan Paul, Trench),
Publishers to the Japan Society.

Bibliotheca Sanscrita, or Catalogue of Books
on Sanskrit Literature. 66 pp., 8vo.,
London, 1891.

Oriental Catalogue No. 2. 36 pp., 8vo.,
London, 1892.

Duplicate copy of the same.

Oriental Catalogue No. 3. 84 pp., 8vo.,
London, October, 1892.

Presented by
F. von
Wenckstern.*

P. Bevan.*

F. von
Wenckstern.*
The Publishers.

U.

Utamaro.

See Bing (S.), Estampes d'Outamaro &c.

V.

Varley (J.).*

See Larkin (T. J.), "Land of the Rising
Sun," Catalogues of Exhibitions of J.
Varley's Pictures of Japan."

W.

"W. G."

See "G. (W)."

Waggaman (T. E.).

See Shugio (H.), Catalogue of the Waggaman
Collection of Japanese Ceramics.

Watanabe (Seitei).

See Larkin (T. J.), "Land of the Rising
Sun," Catalogue of Drawings by Watanabe
(S.).

Wright (W.).

Catalogue of Books. October, 1892, March
and July, 1893. 8vo., London.

The Publisher,
W. Wright.

* Member of the Japan Society.

THE PRESS NOTICES BOOK contains 445 Notices relating to the Society and to its Work which have appeared between 10th December, 1891, and 31st July, 1893, in British and Foreign Periodicals. The source and date of each Notice are indicated. Several of the Notices are from Japanese Newspapers.

The greater part of these Notices were obtained through a Press-Cuttings Agency. As some Notices must needs escape the attention of the Agency, Members are invited to assist in making this Collection as complete as possible by forwarding Cuttings containing mention of the Society.

The CUTTINGS AND SCRAPS BOOKS, Vols. I. and II., contain 667 Cuttings and Scraps relating to Japan, the greater portion of which date from January, 1892, to 31st July, 1893, a few only being of older dates.

The CUTTINGS consist of Articles, Letters, Paragraphs, Reviews of Books, &c., short Stories, and Illustrations, relating to Japan, which have appeared in Periodicals in European languages. The source and date of publication are indicated in each case, and the headings under which the Cuttings may be classified are marked by under-lining.

A number of these Cuttings form an interesting Collection of what may be termed "Japanesque," *i.e.* quaint and absurd misstatements concerning Japan which have appeared in European and American Periodicals. Many of these erroneous statements, some of which are due to a confusion of Japan with China, or, more pardonably, of Japanese with *Javanese*, may be traced, by means of this Collection, on their course round the world.

They are often of American origin, are copied into English periodicals, reappear in Indian or Colonial newspapers, are translated into foreign ones, and ultimately return to the columns of American journals. The "Snippets" order of journalism is chiefly responsible for their circulation.

The SCRAPS consist of Circulars of, and Cards of Invitation or Admission to, Exhibitions of Japanese Art Objects, Circulars describing Works on Japan, Hand-bills, Broadsheets, Programmes of European Public and Private Festivities and Entertainments printed on Japanese illustrated Crape Paper, copies of Synopses of various Papers read before the Society (*Cf.* pp. 237-238), *Menus* and Programmes of Music issued at the Society's Annual Dinners (*Cf.* pp. 237-238), &c.

A SUBJECT INDEX to the CUTTINGS AND SCRAPS has been commenced.

A SUBJECT INDEX to the Works in the LIBRARY has also been commenced.

Although their connection with Japan may not always be apparent by their Titles, all the works in the Library relate, wholly or in part, to Japanese matters, or are, in a few cases, specimens of "Japanesque," or Pseudo-Japanese Literature.

The Catalogue of the Library shows that the Society already possesses a considerable number of valuable works on a wide range of Japanese subjects. Before the Library can become what it is intended to be—a convenient storehouse of information on Japanese matters, a well-equipped workshop for the student of Japan,—many standard works must be added to it.

These the Society cannot, at this early stage of its existence, afford to purchase. It must rely for their acquisition on the generosity of Members and Friends, and, especially, of Authors, Editors, and Publishers.

Members who have not yet presented to the Library copies of their published writings on Japanese subjects are invited to do so.

The following publications would be especially welcome donations to the Library :—

Files of Newspapers published in Japan and of the *London and China Telegraph*.

Back Volumes of the "Transactions of the Asiatic Society of Japan," the "Mittheilungen der Deutschen Gesellschaft fuer Kunde Ostasiens," "Actes et Mémoires de la Société Sinico-Japonaise," Paris, also the publications of the Royal Asiatic Society, the Royal Geographical Society, the Anthropological Institute and those of kindred Societies throughout the world.

Maps of Japan, Charts of Japanese Waters and Plans of Japanese Cities.

Consular Reports, Foreign Office Publications, Catalogues of Oriental Books and of Collections of Japanese Art Products.

Dictionaries and Grammars of the Japanese Language.

First Editions of Works of which the Society possesses later issues, and later Editions of those of which First Editions are in the Library, as well as back Volumes or Parts to make up complete sets of Periodicals, are much desired.

The thanks of the Society are due to the Proprietors and Editors of: *Fuzoku Gahō* ("Illustrated Magazine of Japanese Life," Tōkio), *Boku Chiku Zasshi* ("The Live Stock Review," Tōkio), *The Hyogo News Fortnightly Summary*, *The Eastern World* (Yokohama), *The Imperial and Asiatic Quarterly Review*, *The Studio, Industries*, *The British Journal of Commerce* and its Japanese Edition *Jitsu-Yei Jitsugiyō Zasshi*, for kindly presenting to the Library copies of their Periodicals, which continue to be regularly received.

The Society is indebted to the kind courtesy of the Council of the Society for the Encouragement of Arts, Manufactures and Commerce for copies of the *Journal of the Society of Arts*, regularly received for the Library.

It is hoped that the Councils of Societies, labouring in the same field of research as the Japan Society, will favour the Library with back volumes of their "Transactions" or "Journals" and will exchange Publications with the Society.

Members who have not yet done so are invited to send their Photographs (Cabinet size preferred) for the COLLECTION OF PORTRAITS OF MEMBERS, (*see* p. 314.)

CATALOGUE OF THE MUSEUM,

JULY 31ST, 1893.

[NOTE.—The Object in view in establishing the Museum is the formation of a Collection of such Specimens of Japanese Works of Art and Industry, and of the Natural Products of Japan, as are not, usually, to be found in Public or Private Collections, and which may serve to illustrate various phases of Japanese Life, Manners and Customs.]

COSTUME.

Working Dress of a *Daiku* (Carpenter or Joiner) of Tōkio. XIXth Century. This Costume consists of: Coat (*Hanten*) of dark blue cotton, reaching to the knee. Breast-Apron (*Mune-ate*) of the same stuff, with tool pocket. Tight Trousers (*Momohiki*) of the same stuff. Blue Socks (*Tabi*). Straw Sandals (*Zōri*). Girdle (*Obi*) of light blue cotton. The Coat bears on the back the Artisan's *Asana*, or Personal Name (*Takichi*), in white Chinese characters within a white circle, and his Family Name (MIZUTANI) in black characters on two white, oblong patches on the front hems below the collar.

This dress was worn at the Tenth Ordinary Meeting, (19th July, 1893,) by MIZUTANI Takichi, a *Daiku* (Master Carpenter and Joiner) of Tōkio, who gave practical demonstrations of Japanese Carpentry and Joinery to illustrate the Paper on "Wood and its Application to Japanese Artistic and Industrial Design," read at that Meeting by Mr. G. Cawley, M.I.M.E., M.J.S. (A London Joiner, Mr. Lambert, gave practical demonstrations of English methods for purposes of comparison.)

Made for the Society by F. Standage, from Japanese Designs.

DIAGRAMS.

Deflection (in Inches) of 19 Principal Woods of Japan. Mounted on Linen. (57 in. ×

Presented by Geo. Cawley.*

* Member of the Japan Society.

DIAGRAMS—*continued.*

34 in.) The Stress to which the Woods are subjected is shown in Cwts.

Key to the above (3 ft. 8 in. × 1 ft. 10 in.), giving the Japanese Names, Botanical Names and Specific Gravities of the 19 kinds of Wood.

This Diagram and Key were prepared by the Donor* and exhibited at the Tenth Ordinary Meeting, (Sixth and concluding Meeting of the Second Session, 19th July, 1893,) to illustrate his Paper on "Wood and its Application to Japanese Artistic and Industrial Design."

Presented by
Geo. Cawley.*

DRAWINGS.

Architectural: Fifty-eight Tracings of the Architecture of *Shinto* Temples (with Details of Roofs, Eaves, Terminals, Pillars, &c.) and of *Torii*.

F. T. Piggott.*

Forty-six Tracings of *Tokonoma* (raised Alcoves in Japanese Reception Rooms).

"

Album of Water Colour Drawings by GIOKU NEN REN. sm. fo., no date.

G. Bullen.*

Album of Drawings in Ink and in Water Colours, by unknown Japanese Artists. Bound in Boards of *Kiri* wood. 4to, no date.

"

Six Water Colour Drawings by the Donor,* being copies of Illustrations, from Japanese originals, to the "*Yo-san Sin-sets*" of SHIRA-KAWA of Sendai, published as chromo-lithographic Plates in the French Translation by L. De Rosny,* ("*Traité de l'Éducation des Vers à Soie au Japon*," Paris, two editions, 1868 and 1869.)

Mrs. Salwey.*

See also Portraits.

DRESS, *see* COSTUME.

EDUCATIONAL.

Ten School Charts, used in the Elementary Schools in Japan. Published by the Imperial Department of Education. Tōkio, 1872-1877. These Charts (each 32 in. × 23 in.), mounted on linen, represent (in colours) Animals, Plants, Household Utensils, Clothing, &c., with their names

A. Diósy.*

* Member of the Japan Society.

EDUCATIONAL—*continued.*

in Chinese characters and in Japanese *Kana*.

These Charts were exhibited by the Imperial Department of Education at the International Exhibition, Paris, 1878, and were presented to A. Diósy,* at the close of the Exhibition, by the late Jushii K. Wuyeno, then Japanese Minister in London.

FIRE ENGINE.

Toy Model of a Fire Engine (*Midsu-Deppō*, "Water-gun"). Wood. Tōkio, about 1875. (It bears the character *Ukeai*, "Warranted.")

Presented by
A. Diósy.*

FLAGS (*Hata*).

Two Japanese National Flags (each 64 in. × 44 in.). The red Sun Disc (*Hi-no Maru*), on white field. Tōkio, 1889.

F. T. Piggott.*

A purple Silk Cord (*Himo*) tied in a bow (*Musubi*), with two large Tassels (*Fusa*). Used as a decoration at the point of intersection of crossed Flags. Tōkio, 1889.

"

Two Japanese National Flags (each 52 in. × 42 in.). Same as the two presented by F. T. Piggott,* but mounted on poles of dark bamboo with gilt metal spear-heads. Tōkio, 1883.

A. Diósy.*

These two Flags floated over the offices of the Imperial Japanese Commission at the International Health Exhibition, London, 1884, and were presented at the close of the Exhibition to A. Diósy,* Austro-Hungarian Hon. Commissioner, by his Colleagues, the Japanese Commissioners.

The above four Flags, and the Cord and Tassels, are used, in conjunction with four British Union Flags (each 72 in. × 36 in.) purchased, and with the shield of the Society's Badge (*see* "Heraldry"), to form trophies for the decoration of the Hall at the Society's Meetings and Annual Dinners.

See also Heraldry.

Fukusa, *see* Gift-Cloth.

GAMES.

Game of Proverbs, *Iroha Karuta* ("Alphabet Cards"). Pack of 96 small Cards, 48 of these bearing coloured illustrations of Japanese Proverbs and the initial *Kana* of

N. Okoshi.*

* Member of the Japan Society.

GAMES—*continued.*

the first word of each Proverb illustrated. The remainder bear the text of the corresponding 48 Proverbs. Tōkio, 1892.

Exhibited at the Fifth Ordinary Meeting (First of the Second Session), 12th October, 1892, to illustrate the Paper on "Japanese Proverbs and some Figurative Expressions of the Japanese Language" by N. Okoshi,* Imperial Japanese Acting Consul-General in London, &c., *Member of Council.*

Presented by
D. Goh.*

Flower-Matching Game (*Hana-awase*). Tōkio, 1892. Pack of Cards for this Game, until lately prohibited in Japan as Gambling.

Children's Games of Playing Cards. 2 Packs. Tōkio, 1892.

N. Okoshi.*

Fukuwarai ("Lucky Laughter"). Children's Game. Coloured Illustrated Sheet. Tōkio, 1892.

"

The Coloured Sheet represents the jolly, fat face of the Goddess Okame (or Uzume). The eyes, eye-brow-patches, nose and lips are printed on separate cards. The game consists in the blindfolded players having to fix these features on to the face, as in the English game of "Pinning on the Donkey's Tail."

Two Targets (*Cho*) with bells, used in the Game of Fan-Throwing (*Cho-Sen*).

Made for the
Society by F.
Standage, from
Japanese Designs.

Used at the Sixth Ordinary Meeting (Second of the Second Session), 8th December, 1892, to illustrate the Paper "On Japanese Fans," by Mrs. Salwey.* The Fan Game was played at the Meeting by Mr. *Secretary* Goh and Mr. S. Kato (Visitor).

Presented by
N. Okoshi.*

Sugoroku, Children's Games. Coloured Illustrated Sheets and Counters. Tōkio, 1892, consisting of:

"Instances of Filial Piety,"
"Humorous Pictures by Kiōsai,"
"Scenes of Life in Old Yedo,"
Jūroku Musashi ("The Sixteen Warriors,"
a Game of Chequers).

The above four Games are all similar in principle to the very ancient European "Game of Goose."

GIFT-CLOTH (*Fukusa*).

Square of figured Crape, lined with figured silk and hemmed (12 in. × 12 in.), used as a Wrapper for Gifts. (Made by the Donor.)

Mrs. Nakai.

* Member of the Japan Society.

GIFT-TICKETS (*Noshi*).

Ten specimens of *Noshi*, or Complimentary Tickets, used to attach to Gifts, and as Symbolical Ornaments on Ceremonial Occasions (Weddings, &c.), made of Paper, folded in various designs. Tōkio, 1889.

Twenty-five incomplete specimens, to illustrate the various modes of folding Paper for *Noshi*. Tōkio, 1889.

The various modes of folding have symbolical meanings (connected with ideas of Luck, Good Omens, &c.).

HERALDRY.

Eight Sheets (mounted on Cards, each 19 in. × 6 in.) of coloured Illustrations of the Flags (*Hata*) and Crests (*Mon*) of the principal *Daimio* of Japan.

A Circular Shield (cardboard) emblazoned with the Society's Badge, the Golden Heraldic Chrysanthemum (*Kiku*) of 20 petals.

Used to decorate the Hall at the Society's Meetings and Annual Dinners. (*See* Flags.)

INK (*Sumi*).

Cardboard Box, in shape of a book, 8vo, decorated with hand-painted designs (birds, flowers, &c.), in Chinese style, —containing specimens of various kinds of Japanese Ink (*Sumi*). The box bears the Inscription: "Fine Indian Ink, 1759, a Present to Mr. Hort many years before that date."

KNOTS AND LOOPS (*Musubi*).

Five red Silk Cords (*Himo*), with Tassels (*Fusa*), tied in Knots, Loops and Bows (*Musubi*). To illustrate the ornamental use of Cords in tying up parcels containing gifts, and in various kinds of decorations. Tōkio, 1889.

See also Gift-Tickets (*Noshi*) and Flags.

Mizuhiki. *See* Gift-Tickets (*Noshi*) and Knots and Loops.

MODELS. *See* Fire Engine, Tools and Toys.

Noshi. *See* Gift-Tickets.

Presented by
F. T. Piggott.*

„

R. Quick.*

Made for the
Society by F.
Standage, from a
Japanese Design.

Presented by
F. von
Wenckstern.*

F. T. Piggott.*

* Member of the Japan Society.

PHOTOGRAPHS.

Photograph (12 in. × 9 in.) of No. 2 Reception Room, Horniman Museum, Forest Hill, S.E.

The Horniman Museum, belonging to Mr. F. J. Horniman,* contains a Japanese Collection. (*See* pp. 234-235.)

Photograph (8 in. × 6 in.) of A. L. Liberty,* seated before a Temple at Tōkio, 1889.

The photograph shows the shrine of a god invoked by sufferers from rheumatism.

Photograph (8 in. × 6 in.) of Mrs. Liberty,* "on the road to Atami," 1889, with native Porter carrying baggage.

See also Screens.

PORTRAITS.

Portrait of H.M. the EMPEROR MUTSUHITO, on his favourite charger, *Kinkwa-San*. Lithograph (25 in. × 18 in.). Tōkio, 1892.

SCREENS.

A Screen of 4 folds (each 5 ft. 9 in. × 2 ft.), covered on one side with numerous Photographs of Japanese Types, Portraits of Japanese Celebrities, Views in Japan, &c., dating from 1867 to 1893, collected at Yokohama by the Donor.

TOOLS.

Wooden Model, enlarged to six times actual size, of portion of the blade of a Japanese Saw (*Noko*), showing the teeth, set the opposite way to those of European Saws.

Exhibited at the Tenth Ordinary Meeting (Sixth and Concluding Meeting of the Second Session), 19th July, 1893, to illustrate Paper on "Wood and its Application to Japanese Artistic and Industrial Design," by G. Cawley.*

TOYS.

Five Paper Models of Animals (Dog, Cat, Deer, Monkey and Crane). Made at Asakusa, Tōkio, 1893.

Imported by the Society for distribution, as *Souvenirs*, to Members and Guests who attended the Second Annual Dinner (27th June, 1893).

Presented by
R. Quick,*
Curator of the
Horniman
Museum.

A. L. Liberty.*

”

N. Okoshi.*

E. Meregalli,
of Yokohama
and Milan.

Made for the
Society by F.
Standage.

Purchased.

* Member of the Japan Society.

COLLECTION OF
PORTRAITS OF MEMBERS,

JULY 31ST, 1893.

THE following PORTRAITS have been received :

H.E. the Japanese Minister, the Viscount M. KAWASÉ, *President.*
(Drawn by R. Isayama, from a Photograph taken in Rome.)
See frontispiece.

PHOTOGRAPHS of the following Members :—

Rt. Hon. Sir John Lubbock, F.R.S., M.P., <i>Vice-President.</i>	
J. Mogford, <i>Hon. Librarian and Curator.</i>	
A. Diósy, <i>Hon. Secretary, Founder.</i>	
D. Goh, <i>Hon. Secretary.</i>	
Alfred East, R.I., <i>Council. (In Japanese dress.)</i>	W. S. Hall, <i>Council.</i>
Ernest Hart, <i>Council.</i>	C. Holme, F.L.S., <i>Council.</i>
M. B. Huish, LL.B., <i>Council.</i>	A. L. Liberty, J.P., <i>Council.</i>
H. Mutsu, <i>Council. (In Japanese dress.)</i>	H. S. Trower, <i>Council.</i>
W. Brooke.	Miss M. E. Kuper.
T. B. Clarke-Thornhill.	J. E. Liddiard.
E. M. Courtney.	H. Mansfield.
Major-General R. H. Cunliffe.	J. C. Martin. (<i>In Japanese dress.</i>)
L. A. Fagan.	Shogoi A. Matsura. (<i>In Modern Japanese Court Dress.</i>)
Miss Foster.	I. Morris.
E. Gilbertson.	R. Quick.
F. W. Gookin.	G. Richardson.
J. E. Gordon.	R. E. Salwey.
Mrs. Ernest Hart.	Mrs. Salwey.
C. Head.	A. Sato.
F. J. Horniman, F.L.S.	H. Shugio.
H. Jones.	D. Sladen.
Rev. L. H. Jordan, M.A.	Jugoi M. Soyeshima.
K. Kaneko.	

LIST OF DONORS
TO THE
LIBRARY AND MUSEUM,
JULY 31ST, 1893.

MEMBERS.

- Prof. William Anderson, *Chairman of Council*, see p. 217.*
An Anonymous Original Member, £11, towards cost of Binding
Vol. I. of "Transactions and Proceedings."
W. Arkwright, see p. 293.*
W. G. Aston, C.M.G., *Honorary Member*, see p. 219.*
P. Bevan, *Hon. Treasurer*, see pp. 289,* 294, 304.
S. Bing, see pp. 218,* 219.*
Mrs. I. L. Bishop (*née* Bird), see p. 220.*
E. M. Bowden, B.A., see p. 220.*
J. L. Bowes, Japanese Consul at Liverpool, see pp. 219,* 220,* 221,*
291, 293.*
W. W. Bowman, Editor, *British Journal of Commerce*, see pp. 275,*
280.*
T. Hunter Boyd, see pp. 221, 265.
George Bullen, see p. 309.
Prof. W. K. Burton, see pp. 222,* 244.*
George Cawley, M.I.M.E., see pp. 279,* 308,* 309.*
Prof. B. H. Chamberlain, *Honorary Member*, see pp. 222,* 223,* 266.*
Hyde Clarke, *Council*, see pp. 296, 299.
Prof. Dr. A. De Török, *Honorary Member*, see pp. 260,* 261.*
Frank Dillon, R.I., *Council*, see pp. 226,* 294,* 295.*
Arthur Diósy, *Hon. Secretary*, see pp. 221, 224, 226,* 227, 228, 231,
233, 235, 239, 241, 242, 244, 246, 247, 248, 248,* 252, 253, 254,
255, 256, 257, 258, 259, 264, 276, 282, 284, 285, 288, 290, 291,
292, 295, 296, 300, 301, 302, 303, 309, 310.
Alfred East, R.I., *Council*, see pp. 227,* 295.*
Hon. I. J. Fellows, see p. 228.*
E. Gilbertson, £5, towards Purchase of Japanese illustrated works on
Art, and see pp. 217, 230.*
Daigoro Goh, *Hon. Secretary*, see pp. 230,* 231,* 248,* 263, 264, 311.

* Works presented by their Authors, Translators or Editors.

- L. Gonse, *see* p. 231.*
 Mrs. E. A. Gordon, *see* p. 231.*
 William Gowland, F.C.S., *see* pp. 265, 266, 267, 268, 269, 270, 271, 272, 273, 288.
 J. H. Gubbins, *Honorary Member*, *see* p. 232.*
 Ernest Hart, *Council*, *see* pp. 232,* 233,* 297.*
 Mrs. Ernest Hart, *see* pp. 233,* 277.*
 W. S. Hall, *Council*, *see* p. 244.
 Charles Holme, F.L.S., *Council*, *see* p. 234.*
 F. J. Horniman, F.L.S., *see* pp. 234,* 297,* 313.*
 M. B. Huish, LL.B., *Council*, *see* pp. 235,* 253, 296.*
 H. Jones, *see* pp. 265, 266.
 Rev. S. Kato, *see* p. 269.*
 H. C. King, £3 3s., towards Rent of Library Premises.
 R. Koechlin, *see* p. 239.*
 H. Krafft, *see* p. 239.*
 R. J. Lake, B.A., *see* p. 265.
 T. J. Larkin, M.I.E.E., *see* pp. 240,* 299.*
 G. W. Leitner, LL.D., *see* pp. 229, 262, 279.*
 A. L. Liberty, J.P., *Council*, £5, towards cost of printing Publications, *and see* pp. 240,* 313.
 Mrs. R. S. Lineham, *see* pp. 241,* 283.*
 "Pierre Loti," *see* Viaud (Lieut. J.).
 D. MacRitchie, M.A.I., *see* p. 242.*
 J. C. Martin, *see* pp. 234, 235,* 279.*
 Shogoi A. Matsura, *see* p. 280.
 Prof. John Milne, F.R.S., *Honorary Member*, *see* pp. 243,* 244,* 283.*
 C. A. Mitchell, *see* p. 260.
 K. Mochizuki, *see* p. 280.*
 John Mogford, *Hon. Librarian and Curator*, *see* pp. 224, 226, 230, 231, 250, 264, 267, 268, 269, 270, 271.
 E. S. Morse, PH.D., *see* pp. 244,* 245.*
 H. Mutsu, *Council*, *see* pp. 229, 232, 266, 269, 272, 273, 280, 286, 287.
 F. C. C. Nielsen, *see* p. 275.
 N. Okoshi, Japanese Acting Consul-General, *Council*, *see* pp. 228, 245, 247,* 265, 266, 268, 288, 289, 310, 311, 313.
 Alfred Parsons, R.I., *see* p. 301.*
 F. T. Piggott, *Vice-Chairman of Council*, *see* pp. 221, 250,* 251,* 255, 285, 292,* 309, 310, 312.
 Madame J. Prevet, *see* pp. 219, 290.
 R. Quick, *see* pp. 234,* 297,* 312, 313.*
 J. P. Reid, *Council*, *see* p. 234.
 Capt. C. Rolleston, *see* p. 282.*
 Mrs. Salwey, *see* pp. 248, 257, 262, 309.*
 A. Sato, *see* p. 285.
 Mrs. M. French Sheldon, *see* p. 257.*

* Works presented by their Authors, Translators or Editors.

- H. Shugio, *see* p. 303.*
Jugoi M. Soyeshima, *see* pp. 272, 280.
Prof. Hugh Stannus, *see* pp. 258,* 259.*
Sir J. B. Stone, *see* p. 259.*
Török, Prof. Dr. A., *see* De Török.
H. S. Trower, *Council*, *see* p. 261.*
A. W. Tuer, F.S.A., *see* p. 262.*
E. J. Van Wisselingh, *see* p. 303.
Lieut. J. Viaud ("Pierre Loti"), *Honorary Member*, *see* p. 241.*
F. Von Wenckstern, *Hon. Assistant Librarian*, *see* pp. 282, 285, 303,
304, 312.
Gleeson White, *see* p. 284.*
A. E. Wileman, *see* p. 264.*

NON-MEMBERS.

- Asiatic Society of Japan (The), *see* p. 264.*
H. G. Barnes, *see* p. 222.
Boku Chiku Zasshi ("The Live Stock Review"), Tōkio, *see* Ogura (B.),
Editor.
P. L. Breslauer, London Secretary of the "*Bureau Veritas*," *see* p. 221.
A. E. Brice, *Assistant Secretary J.S.*, *see* p. 240.
"Bureau Veritas" (International Register of Shipping), *see* p. 221.*
W. H. Christie, *see* p. 223.*
C. D. Collet, *see* pp. 277, 278.
"Comité Sinico-Japonais de la Société d'Ethnographie" (late "Société
Sinico-Japonaise"), Paris, *see* p. 277.*
Cornwall County Fisheries Exhibition, 1893 (The Executive of the),
see p. 294.*
Deutsche Gesellschaft fuer Natur- und Voelkerkunde Ostasiens, Tōkio,
see pp. 281,* 282.*
Mrs. Arthur Diósy, *see* pp. 259, 290.
"Eastern World" (The Editor of the), Yokohama, *see* pp. 227,* 277.*
"Eastern and Western Review" (The Editor of the), *see* p. 276.*
J. Feis, *see* p. 223.
A. Fryer, *see* p. 229.*
Fuzoku Gahō (The Publishers of), Tōkio, *see* p. 278.*
Dr. A. Gramatzky, *see* p. 232.*
A. H. Griffith, Acting Director of the Museum and Art School,
Detroit (Michigan), U.S.A., *see* pp. 218,* 225.*
Griffith, Farran & Co., Limited, *see* pp. 219,* 238.*
Imperial Japanese Government (The), *see* Japanese Government.
"Industries" (The Publishers of), *see* p. 279.*
S. Iwao, *see* p. 236.*

* Works presented by their Authors, Translators, Editors or Publishers.

- Japanese Government (The Imperial), Department of Agriculture and Commerce, *see* pp. 230,* 263.*
- J. Leighton, F.S.A., *see* p. 240.*
- "London and China Telegraph" (The Editor of the), *see* p. 281.*
- E. and H. Lumley, *see* p. 299.*
- Lyric Music Publishing Company, London (The), *see* p. 290.*
- Miss M. McLean, *see* p. 242.*
- E. Meregalli, *see* pp. 296,* 313.*
- William Murrell, M.D., *see* p. 247.*
- Museum of Art and Art School, Detroit (Michigan), U.S.A. (The), *see* pp. 218,* 225.*
- Museum of Fine Arts, Boston, *see* p. 296.*
- Mrs. Nakai, *see* p. 311.*
- B. Ogura, Editor of *Boku Chiku Zasshi* ("The Live Stock Review"), Tōkio, *see* p. 275.*
- John O'Neill, *see* p. 248.*
- Polynesian Society (The), Wellington, N.Z., *see* p. 283.*
- Prof. W. C. Roberts-Austen, C.B., F.R.S., *see* p. 255.*
- Sampson Low, Marston & Co., Limited, *see* p. 232.*
- Prof. Dr. G. Schlegel, *see* p. 256.*
- Watson Smith, F.C.S., F.I.C., &c., *see* p. 257.*
- Sociedade de Geographia de Lisboa, *see* p. 283.*
- "Société Sinico-Japonaise," Paris, *see* pp. 225,* 228, 240, 284,* and "Comité Sinico-Japonais de la Société d'Ethnographie."
- Society of Arts (The), *see* p. 281.*
- Mrs. T. Sono, Tōkio, *see* p. 258.*
- Strangers' Home for Asiatics, &c., London, E., (Matthew Johnson, *Superintendent*,) *see* pp. 256,* 259,* 284.*
- "Studio" (The Publishers of the), *see* p. 284.*
- P. W. Trap, Leiden, *see* p. 242.*
- E. Tronquois, *see* p. 294.
- Veritas, *see* "Bureau Veritas."
- Virtue & Co., Limited, *see* p. 224.*

The following Firms of Publishers and Booksellers have sent to the Library copies of their CATALOGUES, containing descriptions of Works on Japan :—

- J. Buchanan, *see* p. 294.*
- H. Haigh Hartley, *see* p. 297.*
- Luzac & Co., *see* p. 300.*
- M. Nijhoff, Amsterdam, *see* p. 301.*
- E. Parsons & Sons, *see* p. 301.*
- Kegan Paul, Trench, Trübner & Co., Limited, *see* p. 304.*
- B. Quaritch, *see* pp. 301,* 302.*
- W. Wright, *see* p. 304.*

* Works presented by their Authors, Translators, Editors or Publishers.

POSTSCRIPT,

SEPTEMBER 30TH, 1893.

SINCE the LIST OF VICE-PRESIDENTS (p. 166) was sent to press, Mr. ERNEST M. SATOW, C.M.G., &c., *Vice-President*, has been appointed H.B.M. Envoy Extraordinary and Minister Plenipotentiary to the Empire of Morocco, and the Hon. P. H. LE POER TRENCH, *Vice-President*, has been appointed H.B.M. Envoy Extraordinary and Minister Plenipotentiary to the Republic of Mexico. Their Excellencies have proceeded to Tangier and to Mexico, respectively.

Since the LIST OF HONORARY MEMBERS (p. 167) was printed, DR. JAMES C. HEPBURN, M.D., LL.D., 53, Fifth Avenue, New York, U.S.A., (*Japan*, 1859-92,) Author of "Japanese-English and English-Japanese Dictionary," &c., has been elected an HONORARY MEMBER. This brings the Total Number of Honorary Members to date to 14.

Since the GENERAL LIST OF MEMBERS went to press, DR. W. E. GRIGSBY, LL.D., L.C.C., &c., (*Japan*, 1874-78,) an Original Member of the Society (*see* p. 180), has been appointed President of the High Court of Papho, Cyprus.

Since the compilation of the GENERAL LIST OF MEMBERS (pp. 171-198) and LIST OF NEW MEMBERS (pp. 200-205), the following changes of address have taken place :—

CHANGES OF ADDRESS.

Arkwright, Wm., (p. 171,) *removed to* Everleigh Manor, Marlborough, Wilts.*
Arnold, Mrs. M. V., (p. 172,) *removed to* 96, Eaton Terrace, S.W.
Barnwell, Richd., (p. 172,) *removed to* Southbar-by-Renfrew, N.B.
Biedermann, M. L., (p. 173,) *removed to* 45, Porchester Terrace, W.
Cawley, Geo., (p. 175,) *removed to* 29, Great George Street, Westminster, S.W.
Coupey, L. M. H., (p. 176,) *removed to* 8, Linden Road, West Green, South Tottenham, N.

* This Change of Address affects the "Geographical Distribution of Members" (pp. 206-210).

- Crippen, L. W., (p. 176,) *new address*: Box 3183, New York City, U.S.A.*
- Daly, J. R., (p. 201,) *removed to* 48, Oakington Road, Elgin Avenue, W.
- Driver, Geo., (p. 178,) *removed to* Moncada Villa, New Port, Manchester, Jamaica, W.I.*
- Egan, Rev. R. Brooks, (p. 178,) *removed to* 11, Warwick Road, Maida Hill, W.
- Elgar, F., LL.D., (p. 178,) *removed to* 18, York Terrace, Regent's Park, N.W.
- Gowland, Wm., (p. 180,) *removed to* 19, Beaumont Crescent, Kensington, W.*
- Graham, W. J. H., B.A., (p. 180,) *removed to* Fairfield House, Putney, S.W.*
- Hill, S. McCalmont, M.A., (p. 182,) *removed to* 10, King's Bench Walk, Temple, E.C.
- Jackson, Thos., *Hon. Auditor*, (p. 183,) *removed to* Hongkong & Shanghai Banking Corporation, Hongkong.*
- Jancke, F., (p. 183,) *removed to* 8, Linden Road, West Green, South Tottenham, N.
- Jenner, F. J., (p. 184,) *new address*: P.O. Box 2027, New York City, U.S.A.*
- Koechlin, R., (p. 185,) *removed to* 32, Quai de Béthune, Paris.
- Kowaki, G., (p. 185,) *removed to* 165, Chatham Street, Liverpool.*
- Lichtenstadt, A., (p. 203,) *removed to* 25, Bruton Street, W.
- Lubbock, Rt. Hon. Sir John, Bart., M.P., F.R.S., *Vice-President*, (p. 186,) *removed to* 2, St. James's Square, S.W.
- Matsura, Shogoi A., (p. 187,) *new address*: c/o The Count Matsura, Mukō Yanagiwara Chō, Shitaya, Tōkio.*
- Morokuzu, K., (p. 187,) *removed to* 19, Sandnere Road, Clapham Road, S.W.
- McCarthy, Justin H., (p. 188,) *removed to* 73, Eaton Terrace, S.W.
- O'Connor, T. P., M.P., (p. 189,) *new address*: "Weekly Sun" Office, Tudor Street, E.C.
- Ohno, T., (p. 189,) *removed to* 455, Locust Street, Lockport, N.Y. (U.S.A.)*
- Parker, Miss Alice, (p. 204,) *removed to* Newnham College, Cambridge.*
- Satow, Ernest M., C.M.G., &c., *Vice-President*, (p. 192,) *removed to* British Legation, Tangier, Morocco.*
- Scott-Elliot, Wm., Junr., (p. 192,) *removed to* 4, Stanley Crescent, Kensington Park, W.
- Shidachi, T., LL.B., (p. 193,) *removed to* Bank of Japan (*Nippon Ginko*), Tōkio.
- Short, F., R.P.E., (p. 193,) *removed to* 56, Brook Green, Hammersmith, W.
- Todd, Rev. C. J., R.N., (p. 195,) *removed to* H.M.S. "Pembroke," Chatham.*
- Trench, Hon. P. H. le Poer, *Vice-President*, (p. 195,) *removed to* British Legation, Mexico.*
- Turner, H. W. J., (p. 196,) *removed to* Thornwood Lodge, Knowl Hill, near Twyford, Berks.*
- Wellcome, H. S., (p. 197,) *new address*: care of Messrs. Burroughs, Wellcome & Co., Snow Hill Buildings, E.C.

* This Change of Address affects the "Geographical Distribution of Members" (pp. 206-210).

The NINTH ORDINARY MEETING was held in the Hall at 20, *Hanover Square, W.*, on May 30th, 1893. Prof. William Anderson, F.R.C.S., *Chairman of Council*, in the Chair. PAPER: "The Family and Relationships in Ancient Japan, (prior to A.D. 1000,)" by W. G. Aston, C.M.G., M.R.A.S., *Honorary Member J. S.*, late Japanese Secretary, H.B.M. Legation, Tōkio. The Paper was read by Mr. A. Diósy, *Hon. Sec.*, for the Author, who was prevented, by illness, from attending. The reading of the Paper was followed by a DISCUSSION thereon and on the Paper "The Family Relations in Japan," read at the Eighth Ordinary Meeting, April 12th, 1893. The following took part in the Discussion: Messrs. D. Goh, *Hon. Sec.*, H. Mutsu and N. Okoshi, (*Members of Council*,) W. E. Grigsby, LL.D., F. M. Jonas and Major R. Poore, C.C., J.P.

The ATTENDANCE at the Meeting was 231.

The TENTH ORDINARY MEETING, being the Sixth and concluding Meeting of the Second Session, was held on July 19th, 1893, (20, *Hanover Square, W.*) Mr. F. T. Piggott, *Vice-Chairman of Council*, in the Chair. PAPER: "Wood and its Application to Japanese Artistic and Industrial Design," by George Cawley, M.I.M.E., M.J.S., (late Imperial Engineering College, Tōkio.) ILLUSTRATED by Specimens, Diagrams and Models (*see pp. 308, 309 and 313*), and by a Collection of Japanese Wood-working Tools lent from the South Kensington Museum by H.M. Science and Art Department. A collection of the latest improved English and American Carpenters' and Joiners' Tools, lent by Messrs. Melhuish, Sons and Co., of Fetter Lane, E.C., was EXHIBITED for purposes of comparison. Specimens of Japanese Art Work in Wood were EXHIBITED by Messrs. H. J. Avery and W. Harding Smith, R.B.A. MIZUTANI Takichi, a *Daiku* (Master Carpenter and Joiner) of Tōkio, wearing his native working-dress (*see p. 308*), gave practical DEMONSTRATIONS of Japanese Carpentry and Joinery. Mr. W. Lambert, a London Joiner, gave illustrations of English methods of work, for purposes of comparison. The following took part in the DISCUSSION:—Messrs. H. Mutsu and R. Phené Spiers, F.S.A. (*Members of Council*), and the Chairman.

The ATTENDANCE was 236.

The Papers by Mr. Aston and Mr. Cawley will be published (with Illustrations) in Part III. of Vol. II. of the "Transactions and Proceedings."

The AVERAGE ATTENDANCE during the SECOND SESSION (Six Ordinary Meetings, October 12th to July 19th, 1893) was 258.

The SECOND ANNUAL DINNER was held in the *Whitehall Rooms, Hôtel Métropole, S.W.*, on June 27th, 1893, the *President*, H.E. the

Japanese Minister, the Viscount M. KAWASÉ, in the Chair. 246 Members and Guests were present, (113 Members, including 2 Corresponding Members: M. S. Bing, from Paris, and Mr. H. Shugio, from New York, and 133 Guests.) 79 Ladies were present (4 of them Members). Numerous Members were unable to obtain Dinner Tickets (price £1 1 0) owing to their applications being received too late, after every available seat had been allotted. The Health of H.M. the Emperor of Japan was drunk in *Sake*, specially imported for the occasion, and a Telegram was sent to His Majesty. An Orchestra played a selection of Japanese Melodies (*see* p. 290). A full Report of the Speeches made at the Dinner by the President, by Sir J. J. Trevor Lawrence, Bart., Prof. William Anderson, *Chairman of Council*, Messrs. A. Diósy and D. Goh, *Hon. Secs.*, Dr. F. Elgar, *Council*, and Prof. W. C. Roberts-Austen, C.B., F.R.S. (Guest), will be published, with *facsimile* reproductions of the *Menu* and the Programme of Music (both illustrated with Japanese designs), in Vol. II. of the "Transactions and Proceedings."

The THIRD GENERAL MEETING (Second Annual) was held at 20, *Hanover Square, W.*, on June 28th, 1893. At this Meeting the Report of the Council, drawn up by the Hon. Secretaries, was adopted; the Treasurer's Financial Statement and Balance Sheet, duly audited, and the Librarian and Curator's Report, were received and adopted; the Officers were re-elected to serve for 1893-4, Votes of Thanks were accorded to them, and the 7 non-official Members of the Second Council (which had held 14 Meetings, with an Average Attendance of 12, besides numerous Meetings of its various Committees), retiring under the provisions of Statutes, § 9, were re-elected. The List of Officers and Council on pp. 168-170 therefore remains the same for 1893-4. The appointment as HON. SOLICITOR of Mr. E. BERNARD, M.J.S. (*see* p. 170), was confirmed, and the HON. AUDITORS (p. 170) were re-appointed.

The THIRD COUNCIL (composed of the same Members as the late Second Council) held a Meeting in July, before the Recess, and appointed Messrs. WOODTHORPE, BEVAN & Co., Chartered Accountants, of Leadenhall Buildings, E.C., HON. ACCOUNTANTS to the Society.

At the request of the Fisheries Committee of the Cornwall County Council, the Society's Second Council appointed a Committee of its Members which organised a Japanese Section of the CORNWALL COUNTY FISHERIES EXHIBITION held at Truro, from July 25th to August 19th, 1893 (*see* p. 294). A full Report of the Society's participation in this highly successful Exhibition, and the Catalogue of the Loan Collection contributed by various Members and of the

Exhibits collected and sent to the Society's Section by the Imperial Japanese Government, will be published in Vol. II. of the "Transactions and Proceedings."

The THIRD SESSION opened with the ELEVENTH ORDINARY MEETING, held at 20, *Hanover Square, W.*, on September 27th, 1893. Professor William Anderson, F.R.C.S., *Chairman of Council*, in the Chair. PAPER: "A Short Account of Volcanic and Earthquake Phenomena of Japan," by Prof. John Milne, F.R.S., F.G.S., *Honorary Member J.S.*, Professor of Mining and Geology in the Imperial University of Japan. ILLUSTRATED by Photographic Lantern Slides, and followed by an EXHIBITION of a large Series of Photographic Slides illustrating Life, Customs and Scenery of Japan, being examples of the best work of the Photographic Society of Japan, of which Prof. Milne is a Vice-President. The Pictures were described by the Lecturer. The following took part in the DISCUSSION:—The *Chairman*, Mr. A. Diósy, *Hon. Sec.*, and Mr. H. Jones. The ATTENDANCE was 411. The Paper will be published (with Illustrations) in Part I. of Vol. III. of the "Transactions and Proceedings."

The AVERAGE ATTENDANCE at Ordinary Meetings since the establishment of the Society is 240.

Since the PROGRAMME OF PAPERS to be read (pp. 163-164) was printed, the Council have accepted a Paper "On *Torii*," by S. Tuke, M.A., M.J.S.

The last LETTER written by the Hon. Secretaries on September 30th, 1893, was numbered 3591.

Since the OBITUARY (p. 165) was printed, the Society has suffered further losses by the deaths, on June 22nd, 1893, of Mr. JOSEPH LYONS (p. 186), of 4, The Avenue, Willesden Lane, Brondesbury, N.W., a Member since February 23rd, 1893, and on August 18th, 1893, of Mr. GEORGE HOLME (p. 182) of Derwent House, Milford, Derby, an Original Member, enrolled December 7th, 1891, and a Member of the late Organising Council. Mr. J. Lyons, who was in his 43rd year, was a Japan Merchant who had resided in Japan from 1871-1877. He took a lively interest in all matters relating to Japan, and especially in its Art and Art Industries.

Mr. George Holme (a brother of Mr. Charles Holme, F.L.S., *Member of Council*) was a Silk Manufacturer, Past President of the Derby Chamber of Commerce, a Member of the Executive Council of the Associated Chambers of Commerce and of the General Committee of the Derby Municipal Technical College. Although he had never visited Japan, he took a deep interest in all matters connected with that country, and was a zealous supporter of the Society. He was in his 53rd year.

Since the LIST OF NEW MEMBERS (pp. 200-205) was printed, 34 Members have been elected, viz. :—

	Honorary Member.	Ordinary Members.	Corre- sponding Members.	Number within the month.
June, 1893. . . .	1	12	4	17
July, 1893 . . . .	..	12	5	17
August, 1893 . . .	} Recess	..	..	..
September, 1893 .				
Totals	1	24	9	34

The Names and Addresses of these 34 Members, and their Nationalities, will be given in the "General List of Members" in Vol. II. of the "Transactions and Proceedings."

The Society consists, on September 30th, 1893, of :

	14 Honorary Members,
121 Original	} 383 Ordinary Members,
262 Elected	
3 Original	} 65 Corresponding Members.
62 Elected	
Total	<u>462</u>

ERRATA.

Page 74, line 36, for *Ukiyo* read *Ukiyoye*.

" 75, " 17, & Footnote, line 2; p. 78, line 27, and p. 84, line 29, for *Fenellosa* read *Fenollosa*.

Page 111, line 14, for "*Buki-ko*" read "*Buki-kō*."

" 129, " 22, after French insert Italian.

" 153, " 31, for *reseaches* read *researches*.

" 157, " 7, for *Craigside* read *Cragside*, and line 30, for *hanson* read *hansom*.

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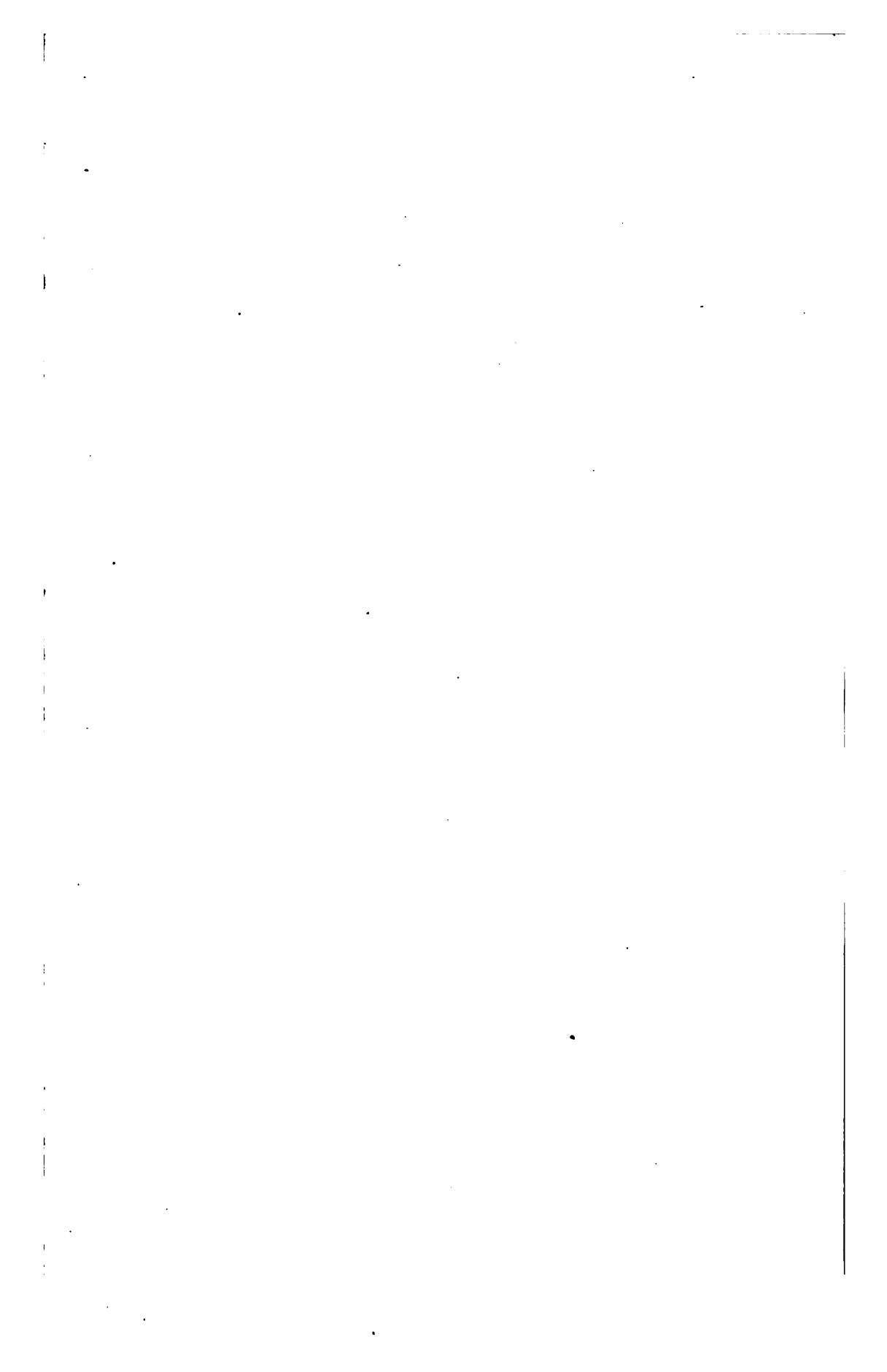
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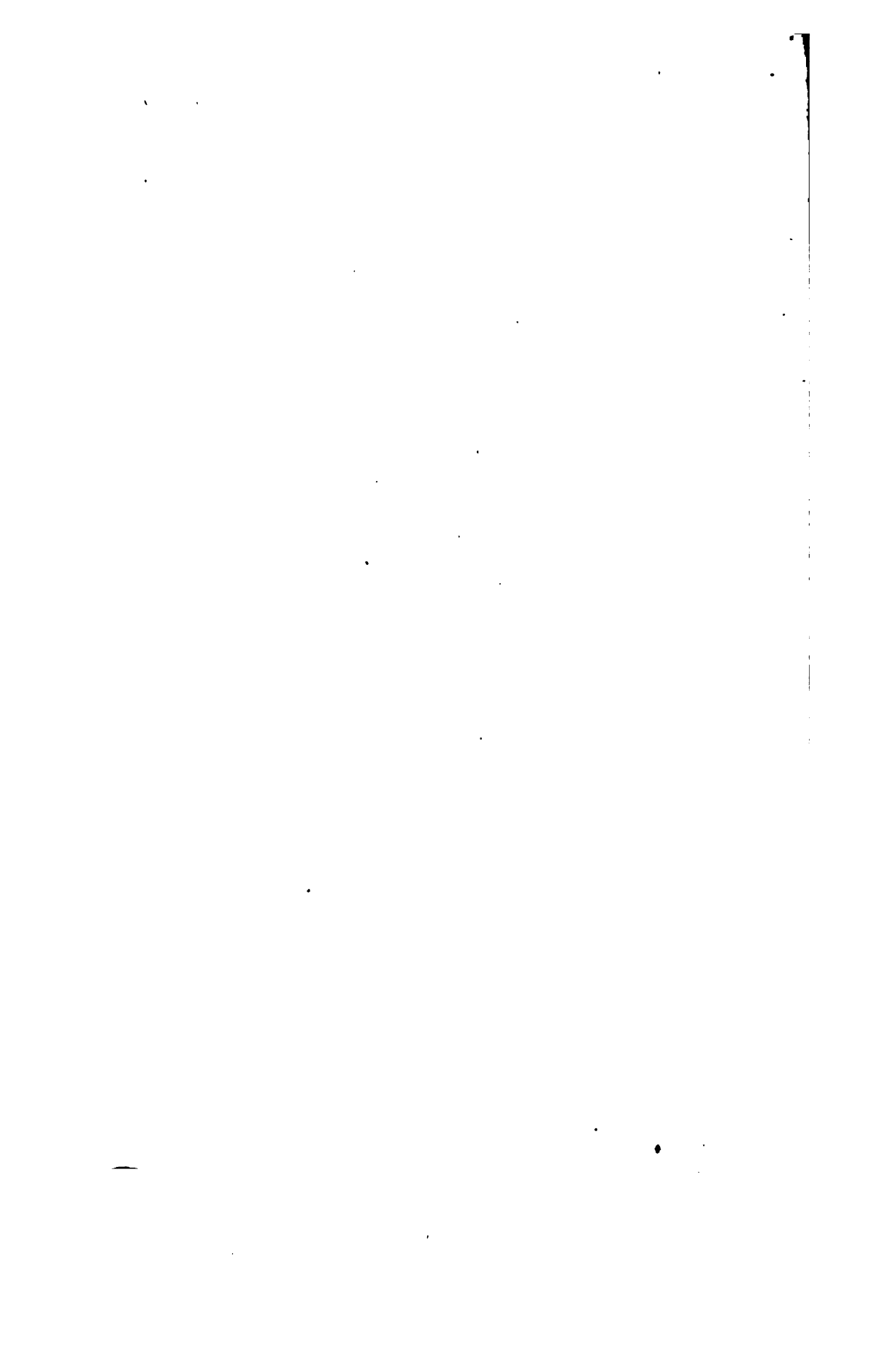
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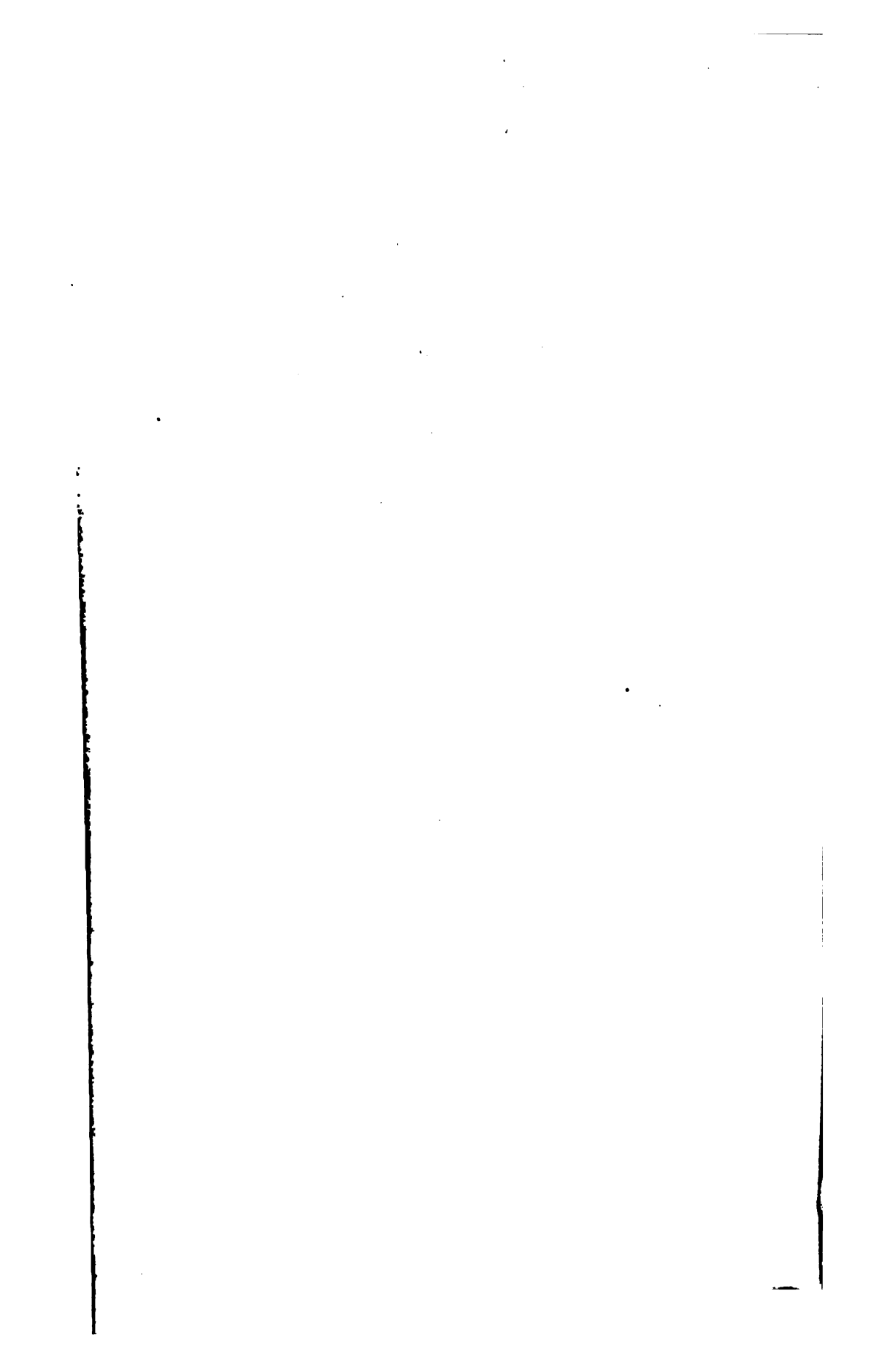
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